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ARCHIE & THE PUNISHER KNOCK HEADS–DETAILS P. 16 & 22

No. 19
July '94

COMIC BOOK COLLECTOR

THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE

AN INTERVIEW NOT TO BE MISSED

ROB LIEFELD SPEAKS

A RAP WITH THE CREATORS OF MALIBU'S BRAVURA LINE

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INAUGURAL EDITION

MARVEL COMICS

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AND NOW A WORD FROM...

Did you get a load of those guys? Can you believe they're going to team up? That's right. Among the many intercompany crossover's scheduled for the coming months, The Punisher Meets Archie from Marvel and Archie Comics is probably the most unexpected. We have already seen the two Batman/Spawn books from DC and Image so what's a few more?

Here are some others you can look forward to: The Punisher and Batman from Marvel and DC, Star Trek: The Next Generation and Star Trek: Deep Space Nine from DC and Malibu, and another Batman vs. Predator from DC and Dark Horse. When crossover's are done properly, they can be magical. If you read the first Batman vs. Predator series or even the recent Magnus Robot Fighter/Nexus crossover, you know what I mean. I love a good crossover. It adds new twists to the already existing character histories. Even though, most times they don't really relate to everyday continuity they can be fun to read. Every kid dreams of what a fight would be like between two of his favorite characters, that would not normally meet.

Intercompany crossover's are even more special when they do tie into continuity. This makes the separate worlds seem even more believable. This is going to occur in both the Punisher/Archie and Punisher/Batman crossover's. If you are a fan of the characters you can read these extra crossover stories without worrying that they will seem ridiculous or hokey. They will actually tie into the events occurring in the storylines of the books at that time. Punisher/Batman will tie into the "KnightsEnd" storyline and even put the finishing touches into the story. How about that? A Marvel Comics character playing an integral role in a DC Comics storyline. Might this start a new trend? I doubt it, but you never know.

Maybe, next, McQuade Hero will save Superman from a death defying battle with Doomsday or soar into deep space to rescue a planet full of people from a murderous clan of Aliens. I know I would love to see it happen. Here are some others we here at CBC would like to see. Spawn/Spider-Man, Daredevil/Bloodfire, Bart Simpson/Beavis & Butt-head, X-Men/Teenage Mutant Ninja Turtles, H.A.R.D.Corps/WildC.A.T.S. (I just like the way all the letters look together), Avengers/Youngblood, Aquaman/Sub-Mariner, how about Marvel's Thor vs. Supreme, or Zen Intergalactic Ninja vs. Predator. I'm still hopeful that one day we'll see the long delayed Avengers/Justice League crossover, but I'm not holding my breath. The possibilities are endless. What do you think? Who would you like to see?

Well, the chance of seeing most of these is slim, but we can always hope. Hey, you never know. Who would ever have expected The Punisher and Archie Andrews? If these ever do happen, you know you'll always find the latest up-to-date news right here in Comic Book Collector, The One To Read!

Ian M. Feller

P.S. Thanks to the entire staff for helping with these outlandish crossovers.

P.P.S. If you were expecting to read an article in this issue about the new T.H.U.N.D.E.R. Agents series, I have some bad news for you. Nemesis Comics has recently closed its doors and the future of this series is unknown. Therefore, an article on a project that does not exist would have been ludicrous. So, unfortunately, it was pulled. Keep watching, though, as we learn more we will bring you all the information. We have heard Marvel Comics' name mentioned. Stay tuned for more.

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THE MOST COMPLETE MONTHLY COMIC PRICE GUIDE

The One To Read!

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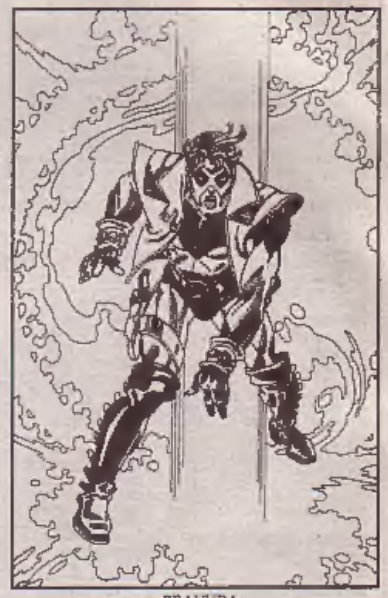

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CBC MAILBOX

I would like you to know I think your magazine is the best. It has everything you need to know about the comic book collecting hobby. I especially like "CBC Mailbox."

I have heard rumors that Antman and Giant-Man are the same person. If this is true, what issue did Antman become Giant-Man?

Aaron Powell
Simpson, Louisiana

The rumors are true, Aaron. Giant-Man had once been Antman. The big change occurred in Tales to Astonish #49.

I have a chromium *Zen Intergalactic Ninja* promo card and I want to know how much it is worth. I've talked to other comic collectors and they've told me it could be worth a lot. Can you tell me what it is worth?

Angel Oquendo
Richmond Hill, New York

*For the answer to your question we went right to the comic card source—*Card Collector's Price Guide. *According to* CCPG, *the* Zen Intergalactic Ninja *chromium promo card is worth $3-$5.*

This is the first time I've purchased your magazine. *CBC* #12 was very good. I really enjoyed the article on women in comics. It made me think.

I enjoy comics for one reason. The stories. Putting values on my collection defeats the whole purpose of the story. How can I put a value on last year's Superman stories? Or books I had letters printed in. No value is enough for me. Give me a coverless *Fantastic Four*. The comics that helped me grow to appreciate art. Jack "King" Kirby drawing Galactus or the Silver Surfer. Stories of Wolverine, Jean Grey and Scott Summers. These stories have always been personal.

This age of investments is interesting. I do not understand how someone can buy a comic and not read it. A comic is made to be enjoyed. To always be remembered as fantasy. To be shared. To stimulate imagination. To put unrealistic values on them is silly.

Allen Klingelhoets
Baron, Wisconsin

Those are some very enlightening words. Even if you don't want to use CBC *for its price guide, I'm glad you can enjoy it for its strong editorial content. We work very hard to bring you a quality magazine filled with articles that will make you think.*

As far as your comments on investing, there are two sides to every story. Personally, I agree with you. Nothing compares to the value you get from reading a great story, filled with beautiful artwork. But investing does have its place, too. With the economy being what it is lately, older, and I do stress older, comics are probably a very safe investment. These older comics have had an average yearly gain of 10-15%. Much better than any interest rate or other investment. Don't get me wrong. I'm not in favor of buying up comics as an investment, sticking them away somewhere and trying to get rich. That will never happen. If that were true, comic retailers would all be driving Rolls Royces. What I'm saying is, if you buy one of these comics, read it and enjoy it, and then its value increases, more power to you.

I have a question I'd like to ask. How much is *Dazzler* #20 worth? I cannot find it in the price guide.

Dale Galloway
Trion, Georgia

Dale, I don't think you were looking hard enough. Duzzler *#20, while it is not listed separately, falls in the group #3-#21. It is worth $1.25-$1.75. Check it out.*

I love your magazine. I think it kicks *Wizard's* butt, especially the price guide. One thing I noticed, though, is that you don't list a comic I have. It is *Power Lords* from DC Comics. I just wanted to let you know.

Joe Alexander
Reed City, Michigan

Thanks Joe. Fortunately, we are well aware of the fact that Power Lords *is absent from the guide. Because we are limited on space, due to the abundance of new comics being released that warrant placement in the guide, older, less popular series, like* Power Lords, *are left out. This doesn't mean the series isn't good. It means that its value doesn't fluctuate and therefore can be left out without being missed by many people. But for those interested, the value is $1.00 - $1.25.*

I've been reading comics for about a year now, my favorite being Neil Gaiman's *The Sandman*. I recently borrowed a copy of a novel that was written by Neil Gaiman and Terry Pratchett called "Good Omens". I'm not sure how popular this book is because I don't know anyone who has read it, other than myself and the friend that let me borrow it. I just wanted to let the *CBC* readers, who are fans of Neil Gaiman's work, know that this book exists and is highly enjoyable.

Dayna Rizzo
Massapequa, New York

Our readers appreciate it, Dayna. The book you are referring to happens to be one of my favorites. "Good Omens" is a novel about the coming of Armageddon, done with a humorous flavor. It is out of print, and can be difficult to locate. If you can find one, pick it up an read it. It's great!

CBC FAN APPRECIATION

This awesome drawing of Batman was sent to us by Keith Macdonald. Thanks Keith!

Batman © & ™ 1994 DC Comics

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THROUGH THE GRAPEVINE

SOTHEBY'S TO AUCTION MARVEL COVER RECREATIONS BY LEGENDARY COMIC ARTISTS

On June 18, **Sotheby's**, the world famous auction house, will put up for sale recreations of the original cover artwork to some of **Marvel Comics** greatest Silver Age covers. Many of the original covers have been lost or destroyed so Marvel, in appreciation for their contributions over the years, granted legendary artists **Dick Ayers, John Romita** and the late **Jack Kirby**, the right to recreate the famous cover art and retain the proceeds from Sotheby's sale.

There are 22 covers in all; among them are *Fantastic Four* #1, *X-Men* #1 and *Journey Into Mystery* #83 penciled by Jack Kirby and inked by Dick Ayers. In addition to the five pieces he worked on with Ayers, Kirby penciled three covers: *Amazing Spider-Man* #1, *Amazing Fantasy* #15 and *Tales of Suspense* #39; all classic firsts. Ayers, as well, worked solo on some covers. The sale includes seven of these works, including *The Avengers* #1, *The Incredible Hulk* #3 and *Fantastic Four* #4. John Romita, best known for his work on *Amazing Spider-Man*, has recreated his first Spidey work, *Amazing Spider-Man* #39. He has also recreated the classic *Amazing Spider-Man* #50 cover and *Amazing Spider-Man* #100. The latter has to be seen to be believed.

There will be other artwork for sale at the June 18 auction, but these will certainly be the highlight. This is an historic opportunity for original art collectors to acquire some classic pieces they would never have had the chance to obtain. Opening bids range from $2,500 to $8,000. These cover recreations are also significant in that they represent the last collaboration between Jack Kirby and Dick Ayers as well as what may be Kirby's last comic work. After finishing these covers in February, Kirby passed away at the age of 76.

The cover recreations will be on public exhibition at Sotheby's Los Angeles office on June 7 and 8. The New York exhibition of the sale of Comic Art including the special Marvel cover exhibition will take place from June 11-17.

"We were delighted when Sotheby's approached us many months ago with the idea of recreating landmark Marvel covers," said Terry C. Stewart, president, Marvel Entertainment Group, Inc. "This is a wonderful way to recapture 22 of Marvel's finest moments while saluting the artists who made them happen. One look at these cover recreations and you know why Dick Ayers, Jack Kirby and John Romita are unanimously considered industry legends."

DC AND MALIBU PLAN FIRST INTER-COMPANY CROSSOVER

DC Comics and **Malibu Comics** are planning a major **Star Trek** crossover. DC's ***Star Trek: The Next Generation*** will cross over with Malibu's ***Star Trek: Deep Space Nine.*** This event is significant because, not only is it the first inter-company crossover between the two, but it marks the first time both casts of characters have fully interacted. The first two issues of the 4-issue series are scheduled for release in October, the next two issues to be released in November. Art for the series is being handled by Gordon Purcell and Terry Pallot. The Malibu half is being written by Mike W. Barr and the DC half is being written by Michael Jan Friedman. According to Friedman, "For the first time, both casts are involved in a single adventure. What brings them together is a threat to the wormhole and the civilizations on both sides of it...this is very different from what you'll see on television. It's something special that the fans really want to see."

LIGHTNING CANCELS TITLE

Due to current market conditions and declining advance orders, **Lightning Comics** has decided to cancel ***Judgment Day***. *Judgment Day* #8, released in April, was the last issue of the series. According to Lightning, members of the Judgment Day team will cross over into future Lightning titles.

EXCITING NEWS FROM VIZ

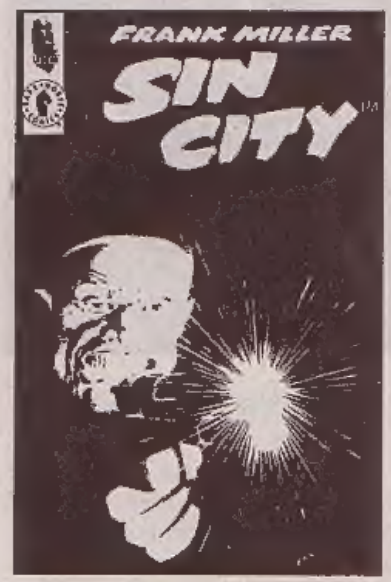
June is ***Ranma 1/2*** month. **Viz Communications** is releasing a batch of new *Ranma* products this month. First is the long awaited *Ranma 1/2* Graphic Novel Volume II, to be released June 21, at the retail price of $15.95. Being released June 7 is *Ranma 1/2* OAV Vol. 2. This new two-episode English-dubbed video entitled "Like Water for Ranma," features 52 minutes of martial arts mayhem and romance and will be available for $34.95. Viz is releasing some new merchandise in the form of a new "Like Water for Ranma" T-shirt and poster. Keep an eye out for them!

♦ ♦ ♦

Viz Communications has announced that sales of their book ***Stereogram*** has exceeded the 75,000 copies printed to meet advance orders and sold out within the first week of its release. Due to the enormous success of *Stereogram*, Viz will be releasing a sequel in July entitled *Super Stereogram*.

SIN CITY SELLS OUT

No, **Frank Miller** hasn't gotten an endorsement from a giant beer or soda company (though I'm not sure if he would mind), the trade paperback of his hit series ***Sin City*** has completely sold out of its first and second printings (I guess this is why I can't find one anywhere). To fulfill the demand for it, **Dark Horse Comics** is going back and releasing a new third printing featuring an all-new cover created especially for this edition. Now



maybe I can finally get one!

TRIUMPHANT CANCELS CARD SET

Triumphant Comics announced that they will not publish the previously solicited **Triumphant Unleashed Trading Card Set.** Because of its lateness, the "Triumphant Unleashed" crossover ended months ago, Triumphant felt it better to cancel the project and avoid sticking retailers with a product they would be unable to sell.

THE CHROMIUM MAN GETS HOT NEW PENCILLER

Steve Harris, the artist responsible for the first appearance of X in *Dark Horse Comics* #8 has joined **Triumphant Comics** as regular penciller of ***The Chromium Man***. After his two issue stint on *The Chromium Man: Violent Past*, Harris liked the character so much he accepted an offer to work on the ongoing series. His first issue was *The Chromium Man* #8, released in March.

GET SET FOR THE CROW

After a long delay, caused by the death of actor **Brandon Lee**, the movie **The Crow**, based on the comic by James O'Barr, has finally made it to the big screen. **Miramax/Dimension Films** has acquired the North American rights and has begun showing it on 1,500 screens nationwide. This marks the largest release ever by the company as well as the first film released under the joint Miramax/Dimension banner. Watch for it at a theater near you!

HOT TIP FOR RETAILERS

If you attended **Capital City's Retailer Conference** then you already know this, but if not, make plans to attend **Heroes World's trade show** and **Diamond's Retailer Seminar**. Among the best things you'll receive there is a computer screensaver from **Defiant Comics.** These screensavers will depict characters, logos, and other images from each of the Defiant titles, and are exclusive to these shows.

The best thing you'll get from these shows is the chance to meet the ***CBC*** team face-to-face. Come join us, and tell us what you'd like to see in ***CBC***. This is your time to ask whatever it is you want to know.

MALIBU TO PUBLISH NEW STAR TREK COMIC

Malibu Comics has secured the rights to publish ***Star Trek: Voyager***, a comic series based on the newest *Star Trek* TV series. *Star Trek: Voyager* will take place in the same era as *Star Trek: Deep Space Nine* and *Star Trek: The Next Generation* — the 24th Century — but the setting is a leaner and meaner starship with a smaller crew. The ship is stranded away from Federation territory and

has to find a way back home while exploring parts of the galaxy where truly "no one has gone before." A creative team and release date are expected shortly.

MALIBU TO STRENGTHEN ULTRAVERSE

In an effort to bring new readers to their **Ultraverse** titles as well as give existing readers more value for their dollar, Malibu has made some moves that will lead to this end. Malibu has added a national sales force for retailers to help them sell more Ultraverse books. Malibu has stronger stories planned for the coming months and they have added more high-profile artists. Recent creators who have joined on are Joe Quesada, Howard Chaykin, Dan Jurgens, Terry Austin, George Perez, and Barry Windsor-Smith. As well, Malibu has ended its **Genesis** and **Eternity** lines. The last Genesis books were *Gravestone* #7, *Dinosaurs for Hire* #12, *The Ferret* #10, *Man Of War* #8, *Ex-Mutants* #18 and *Protectors* #20. Eternity will end with *Robotech II: The Sentinels Book III* #7, and *Robotech: Invid War Aftermath* #6. Another publisher has expressed interest in acquiring the Eternity titles and negotiations are underway.

PRIME — A STAR?

Malibu Comics' character Prime makes a special guest appearance in the **20th Century Fox** movie **The Chase.** In a scene in which star Charlie Sheen, and his hostage, co-star Kristy Swanson (Wow!), race through city traffic in a red BMW, they are nearly run off the road by an oncoming city bus. As the bus flies past you get a clear-as-day view of Malibu Comics' original bus ad featuring Prime. If you haven't seen it yet, check out The Chase. It's well worth it! At least I thought so.

A NEW ULTRAVERSE TITLE

This August **Malibu Comics** will release ***UltraForce***, the newest **Ultraverse** team title. *UltraForce* will be written by Gerard Jones and illustrated by George Perez and Al Vey. For the first time ever Hardcase, Prime and Prototype join forces with three new Ultraverse characters: Ghoul, Contrary and a new mystery character. It is being billed as the next step in the evolution of the Ultraverse.

EXTREME SKATEBOARDS

Image's Extreme Studios has begun marketing an elite line of skateboards for distribution in "skate" and "sport" shops in 47 countries. "We've done hundreds of different designs and these graphics are, by far, the highest quality we've ever put on a skateboard and initial demand for the product has been overwhelmingly strong," says Jim Gray, president of **Acme Skateboards**. There are five designs currently being offered by a

variety of artists: Glory (Rob Liefeld), Badrock (Liefeld), Prophet (Dan Panosian), Troll (Jeff Matsuda), and the Youngblood faces (Liefeld). These will also be available through your local comic shops, so start thrashing!

SUPREME GOES BI-WEEKLY

This summer you can look forward to seeing the **Extreme Studios** character **Supreme** every other week. In a 6-part storyline called **"Supreme Madness,"** Supreme slowly descends into a maddening rage following the incalculable loss of his god-like powers during the "Extreme Prejudice" crossover. Armed only with the hammer of Thor to power him, Supreme is willing to sacrifice everything he has fought for to regain his former might — even cutting a deal with his greatest foe, — the evil Zachariah Grizlock. The storyline guest stars some of Image's biggest characters: Spawn, Pitt, Stormwatch and Union.

DEFIANT IN SPANISH

Defiant Comics is testing the multi-lingual comic waters with the release of their seventh title, ***Prudence & Caution***. Beginning with issue #1, the series will be produced in both English and Spanish providing Defiant with valuable information about the demand for the multi-lingual comics. *Prudence & Caution*, written by Chris Claremont, promises to provide the high-action, high adventure, and compelling characterization for which Jim Shooter and his Defiant team are so well known, and now in other languages.

ZEN VINYL MODEL KIT

Inteleg International will release a **Zen Intergalactic Ninja** vinyl model kit it was announced recently. The announcement was made by Inteleg executives Take Tochimura and Dave Fiorito, and Zen creator/writer Steve Stern. Inteleg's Spawn model has become the talk of

the hobby industry, so the Zen model should be no less impressive.

DNA GENE AUTOGRAPHS

Zen Intergalactic Ninja **writer Steve Stern** has been selected as the first comic book creator to begin signing copies of his comics with a new high-tech device called a **DNA Gene Pen**. This pen is impregnated with its bearer's unique genetic coding. This insures that all autographs signed with this pen are legitimate. Each autograph is accompanied by a DNA certification form assuring the use of the pen and its legitimacy. The pen was developed by inventor Charles Butland, president of **Art Guard Services**. Another big name client using this device is Joe Barbera of Hanna Barbera.

HIRINGS, FIRINGS, PROMOTIONS, RESIGNATIONS

Defiant has announced five creative and editorial staff changes. Ron Zalme, former production manager for Marvel, has joined on as director of production. Ed Polgardy has been promoted to senior editor. Louis Small becomes the penciller on *Dogs of War*. Jim Fern join the company as penciller on *Prudence & Caution* and Deborah Purcell, editorial director has left the company to pursue other professional interests

Dark Horse has announced that Cindy Marks and Michael Martens have been hired to join the growing company

DC Comics has added two new people to their team. Wayne Markley, comics guru and formerly of Capital City Distribution, has been hired as Manager — Editorial Communications for its Creative Services Department. DC has also hired David Vinson as Manager Distributor Relations.

Warp Graphics has signed on writer Terry Collins to work as regular writer on *Elfquest: Blood of Ten Chiefs*

Good Luck to all!

MIKE GRELL RETURNS

Three monthly comic book series created and written by **Mike Grell** will be published by **Axis Comics**, starting this month with the release of ***Shaman's Tears* #3**. The second series is called ***Bar Sinister*** and will be drawn by Rick Hoberg. This series will spin-off from appearances in *Shaman's Tears*. The third series is tentatively called ***Sable and the Cat***, and is being drawn by Dick Giordano. This series will mark the return of Jon Sable, Freelance and is scheduled to kick off late this fall.

WILDSTORM: THE GAME

A new game for comic book fans hits the market this summer, and you don't even have to buy anything extra to play it. Every card in the 100-card, all chromium **Wildstorm Set 1** trading card set includes power rankings for the character or team depicted on the front. These rankings can be used for reference, or to play a superhero combat game. With the purchase of a single pack of cards, play can begin. Artists who have contributed to the set include Jim Lee, Geoff Darrow, Dale Keown, Kelley Jones, Sam Kieth, Jae Lee, Bart Sears, and others. All the popular Wildstorm characters are featured, including members of WildC.A.T.S, StormWatch, Gen13 and more. Every character can battle against every other character, but team members can be combined for higher rankings. Play continues until one player has all the cards or someone surrenders. Complete rules are included in every pack. This sounds like fun!

MARVEL PHONE CARDS

The new prepaid phone card craze is sweeping America and **Marvel Comics** has taken the lead. Marvel, in association with **Global Telecommunications Solutions, Inc.**, has released three of these cards each reprinting a landmark cover. The three are *Amazing Fantasy* #15, the thirtieth anniversary cover of *The Incredible Hulk* and *X-Men* #30, the wedding issue. The cards sell for $10 and contain 20 units worth of calling time. If the popularity of these takes off, look for other Marvel characters to appear on these phone cards.

HAVE YOU GOT THE WOLVERINE BLUES?

The release of the band **Entombed's** new album **"Wolverine Blues"** is highlighted by a newly-colored and redesigned version of one of Marvel's lost classics, "Just Don't Look in its Eyes," featuring Wolverine. This is the first time in history that a comic company has entered into a collaborative effort with a major record label, this one being Columbia Records, and aligned one of their characters with a rock band. The print run of the version featuring the *Wolverine* comic is somewhere between 25,000 and 50,000 copies. If you want one, you had better get one now!

MARVEL MART

What is **Marvel Mart?** It was **Marvel Comics'** attempt to broaden their reader base by selling their products direct to consumers. The test catalogue was featured in ***X-Men Adventures Season II* #4**. It would have enabled anyone to order product directly from Marvel themselves. This may sound like a good thing, but, in the long run, it would probably have hurt the direct market.

In response to the pleas of direct market retailers and distributors, Marvel has canceled the inclusion of the catalogue in direct market copies of their publications. You will still be able to find them in newsstand and subscriber copies.

Marvel will also resolicit some hard to find products that were available in the catalogue, but unavailable through the normal direct market distribution channels.

NO MORE WAVEDANCERS

Warp Graphics has announced that ***WaveDancers* #1** has completely sold out. *WaveDancers* concerns the adventures of a previously unknown tribe of aquatic elves living in the "Vastdeep Water" area of the Elfquest world of "Two Moons."

A COMPANY TO WATCH OUT FOR

There is a new company on the horizon and they're set to take the industry by storm. They are **Hot Comics**, founded by Doug Cataldo and Russ Cohen. Their first effort, ***Hot Comics Premiere***, hits the comic shops this summer and is sure to ignite an inferno of enthusiasm. Their plan is to offer meaningful, high-powered action stories illustrated by some of the finest up-and-coming talent in the industry today. *Hot Comics Premiere* will be a full color, monthly anthology which will serve to introduce readers to the Hot Comics universe and their characters.

The first 6 issues will detail the exploits of the characters Electric Justice, an electrical weapons system enhanced armor wearing character, Thunderkill, an alien with god-like strength, speed, endurance and the ability to teleport, Dragonfyre, a martial arts expert gifted with pyrokinesis, Throwback, a retired superhero making a comeback in the '90s, and Jackknife, the most feared bounty hunter on the planet. After these initial six issues there are plans to spin off the most popular characters into their own titles while continuing the anthology book to introduce new characters. "The Hot Comics universe is very connected," says Cataldo. We've got a lot of great stuff planned to keep things interesting for a long time to come." It sure sounds like it! Look for these guys to really take off!

WOLF & BYRD NOW BI-MONTHLY

Exhibit A Press is releasing **Batton Lash's *Wolf & Byrd, Counselors of the Macabre*** in a new bi-monthly format. Wolf & Byrd are attorneys who specialize in defending monsters, the supernatural, and other things that go bump in the night. The new series will be 24-pages of black and white art for only $2.50. Each issue will contain complete stories in which scary things happen to the monsters — in court. The first issue begins with a five-page story that introduces readers to Wolf & Byrd's milieu. Wolf & Byrd then go on to represent a client whose legal nightmare occurs when "Herbert Has Risen from the Grave."

If you've ever read *Wolf & Byrd* before, you know what a treat it is. This is definitely one to pick up.

FOR ADULTS ONLY

Revolutionary Comics' new line, **Carnal Comics,** features adults-only material, telling the true life stories of X-rated film stars. The stories are composed with the help and authorization of the stars themselves, and they offer a rare peek into the private lives of these stars. The artwork is intricate and erotic, and the stories are very plot-heavy. Each issue also features a photos section. The first Carnal series is a 3-issue run featuring **Sarah-Jane Hamilton.** If you're over 18-years-old you may want to give these a try.

CBC

SMASH! BOOM! POW! TIP OF THE MONTH:

Our favorite title here at the *CBC* office is ***Power & Glory*** from **Malibu Comics' Bravura** line. If you're looking for a great series to read, this is the one for you. **Howard Chaykin** has added the humorous touch that only he can to the serious world of politics, government agencies, drug trafficking, and superheroes.

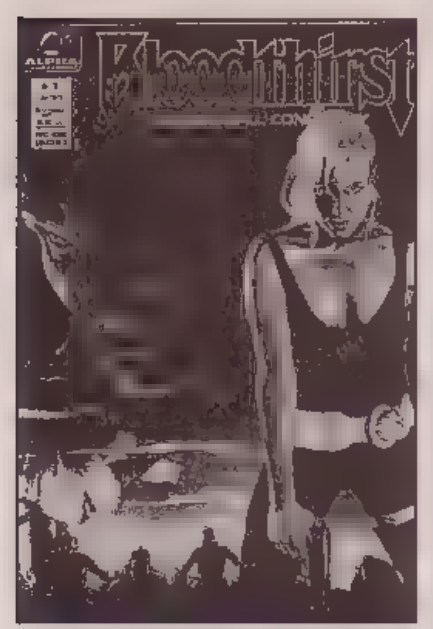
A government experiment has been set up to create the ultimate superhero. But, of course, nothing is going right. This means Agent Michael Gorski is left with the task of cleaning up the mess, and he is not happy with his new assignment. Throw in a drug selling rap star, a bad acting pop star named Belladonna (I wonder who this is supposed to be?), some other agents, a couple of crazy scientists, and you have the makings of a hit.

In this series Chaykin tackles all topics and includes every type of person imaginable. The ultimate in political correctness. Inter-racial couples, drag queens, lesbians, prostitutes, and even a little male nudity. This is the most life - like "superhero" book available. No candy coating at all. The one drawback is, because of all the "good stuff" included inside, it has a mature readers label attached to it. But if you are old enough to buy it, *Power & Glory* gets a big thumbs up from us.

WHAT'S NEW

ALPHA PRODUCTIONS

➤ The sexiest vampire spy in the history of comics is back again in **Bloodthirst: The Nightfall Conspiracy** #1 of 2. While protecting a nuclear scientist, Christine Bishop, agent of Action, uncovers the Covenant Of Blood, a secret order of powerful vampires co-existing with humanity. Only now, one of them has gone rogue and plans to destroy the human race. Can Christine stop this archfiend and his nefarious plan, code-named: Nightfall?



ARCHIE COMICS

➤ The most offbeat, most bizarre team-up of the century is **Archie Meets The Punisher.** The Punisher invades Riverdale and comes skull to freckled face with none other than Archie Andrews. America's premier vigilante and the country's eternal teenager meet in a confrontation that can't help but to affect both characters for all time Having lost everyone he loves, will seeing the near-perfect lives lived in Riverdale be too much for the Punisher to handle? Can Riverdale ever be the same? Check under Marvel Comics for their version of this crossover.

➤ **Archie #427** is "Garden Fools." Mr. Andrews asks Archie to help him with the gardening — that was his first mistake. It's a "Hoe" down Archie's dad will never forget. Also, "Bottle Blonde." The gang find a bottle floating in the ocean and think a genie is inside.

➤ Blondes, brunettes, beach balls and bikinis — it could only be **Betty & Veronica Summer Fun #1.** This 48-page special is chock full of beach stories and, of course, pin-ups. And don't miss the pull-out insert centerfold poster.

BONGO COMICS

➤ Time-trip again to another Bongo breakthrough from the early 1980s in **Radioactive Man #412.** Radioactive Man and Fallout Boy are locked in a titanic struggle with their arch-foe, the crustacean mutation himself, Dr. Crab. It's a fight to the finish. It had to happen. Because commercialism demanded it. In this issue...the tragic Death of Radioactive Man!

➤ Stressed and depressed by his high risk job, Scratchy (the cat) decides to leave showbiz and find a less damaging line of work. But, since Itchy (the mouse) doesn't want to lose his favorite partner/target, you can bet that Scratchy's job hunt won't be entirely painless. And, starting in **Itchy & Scratchy Comics #3,** "When Bongos Collide," a 3-part crossover that will feature all of Bongo's title characters. This issue contains a special guest appearance from The Simpsons.

CHAOS! COMICS

Chaos! Comics' first foray into superheroes is **Lynch Mob #1.** The story begins in 2048, where countries are gone, replaced by conglomerates, money rules and loyalty is bought with a credit chip. Lynch Mob is a para-military fighting force, part man, mostly mech and genetically augmented. They are sentenced to work for

IN COMICS

AmeriCorp to survive. An illegal genetic experiment, funded by AmeriCorp, backfires and The Mob must put an end to the threat, but AmeriCorp commands them not to.

DAGGER COMICS

➤ Since they first banded together The Mavericks have been pushing their luck, but when they run up against government bounty hunter Slate in **Mavericks: The New Wave #1,** it looks like their luck has finally run out. Utilizing wetwork specialists like Slate, Compartment 7, the high level government agency responsible for the accidental outbreak of Variolators is trying desperately to cover its tracks. .no matter the cost. Matrix struggles to keep his team united in the face of this new threat. This is the first issue written by Fred Schiller with art by Rich Buckler, Sr

➤ **Scorpion Corps #8** features artwork by Dean Zachary. While trying to rescue Mayday from an alien prison ship at the bottom of the North Sea, the Scorpion Corps runs into the villainous Victor Kyner, who just refuses to die. However, this time, Kyner, mutated into a being of pure radiation, may have no choice, as his body is consumed to feed the energy state he is shifting into. Things go from bad to worse when Kyner merges with the alien imprisoned on the ship, merging into a creature of ultimate power — Exhile! Can the Corps survive?

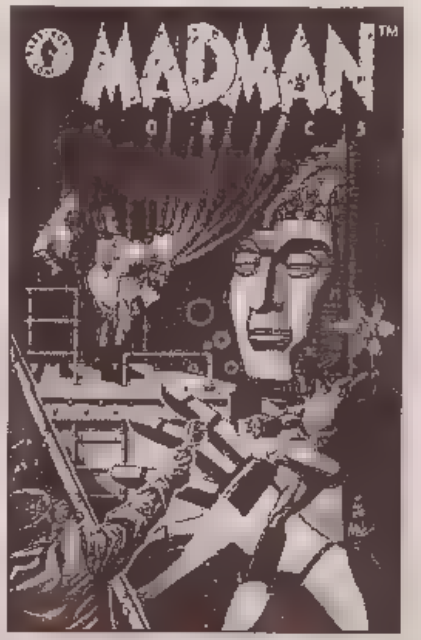
➤ Catch the first appearance of **Bart Sears'** Crona in **Team Anarchy #9.** A massive legion of Core-Tech, led by Commander Valdi himself, has arrived in Arcadia, to destroy the mutant free city once and for all. With all of Team Anarchy near death, who can stop them? Team Anarchy II, that's who! And wait'll you see exactly who composes this hastily formed team. On top of that, a surprise crossover mystery is waiting to be unraveled as everyone tries to figure out just what Crona is doing this far in the future...including Crona.

DARK HORSE COMICS

➤ In **Martha Washington Goes to War #2,** Martha has seen the future. It looks great, but it doesn't work. Everyone talks about the weather, but nobody does anything about it... except Pax and the very expensive weather control satellite, Harmony. Too bad it never really worked. But, Martha's hot on the trail of high-tech seditionists who plan to manipulate Harmony for their own ends.

➤ Everything blows up this issue! Reality tears apart, the Next Men face more fictional Dollar Comics characters (including some very familiar faces), and Manhattan is destroyed as Sandy's powers go haywire. What happens when your dreams make fantasy and reality collide? The final fate of Sandy Tolliver in **John Byrne's Next Men: Power #4** of 4

➤ After discovering the secrets of Mott the alien and the mutating beatniks, more mysteries arise in **Madman Comics #2.** Frank (Madman) and the gang make their way to Buzztown where countless robots are being constructed. Who's building the robots? What's their purpose? This issue boasts dangerous mechanics, rival suitors, secret passageways, chemistry, a surprise party, nuptials, and cover-to-cover adventure!



➤ **Indiana Jones and the Golden Fleece #1** has Indy in the middle of an archeological dig during the World War II German invasion of Greece where he stumbles across an ancient order of mystics who are seeking the fabled Fleece once used by Jason to bring power and prosperity to an empire. When things begin to get dicey, Jones is rescued by Omphale, the strong-willed daughter of a Greek cargo pilot, and by the time Indy figures out what's going on, he's got the Turkish secret police, the ancient sect, and the entire German army out to get him and his findings!

➤ The Shadow's arch-enemy, Shiwan Khan, is in New York He has

designs on a scientific project with deadly potential. Shiwan Khan's plan? Kidnap the head scientist, Reinhardt Lane, father of Margo Lane. To save New York, The Shadow must track down Shiwan Khan but can The Shadow defeat a foe whose power to cloud men's minds is equal to his own? Find out in **The Shadow #1**, Dark Horse's adaptation of the movie starring Alec Baldwin.

➤ Reprinted from the original Marvel *Star Wars* series, **Classic Star Wars: A New Hope #1 of 2** is the first of two newly colored, prestige-format issues adapting the first *Star Wars* movie. Once again thrill to the adventures of Luke and Leia, the swashbuckling Han Solo and his trusted companion Chewbacca, the dastardly Darth Vader, and the faithful droids Artoo-Detoo and See-Threepio.

➤ From the sewers to the rooftops, Arcadia rumbles with violence and Comics' Greatest World's big, every single-week, 12-issue event kicks off right here in **Will To Power #1** of 12. Crooked businessmen and politicians cross Arcadia's most inscrutable and most popular character, X. Meet The Scream, appearing here for the first time ever, and taking everybody by surprise. And who should leap face-first into the middle of this mess but Golden City's golden boy turned government superhero: Titan! Look for **Will To Power #2 and #3** also this month.

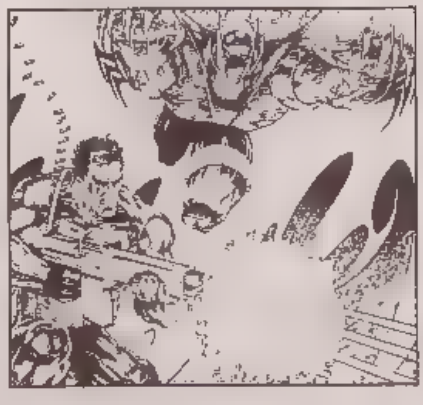
➤ What a dream: to travel through time. You can change the past, the future, your future. Then imagine Max Walker, one of the Time Enforcement Commission's toughest and most extreme cops. But as nasty as Walker's methods are, even he may not be able to stop a nefarious plot to destroy the future as we know it. **Time Cop #1** of 2 adapts this summer's hit movie of the same name.

DC COMICS

➤ **"KnightsEnd"** continues in **Batman #510, Batman: Shadow of the Bat #30, Detective Comics #677** and reaches a shattering conclusion in **Batman: Legends of the Dark Knight #63**. The battle of the original Batman versus the new reaches its climax in the very caverns where Bruce Wayne was broken - the Batcave. But the outcome of this epic conflict will have far-reaching consequences that will continue to shake the world of the Dark Knight.

➤ **Robin #9** continues the **"KnightsEnd"** excitement with part 1 of **"KnightsEnd: Aftermath"**. Bruce Wayne and Tim Drake reconcile, but must immediately deal with the consequences of the battle with Azrael. Plus, Robin's crimefighting career reaches a crossroads as he begins to realize he may no longer be needed.

➤ Beginning as the "KnightsEnd" storyline nears a climax is the first new **DC/Marvel crossover** in years, and it pairs DC's and Marvel's toughest heroes. That's right, **Batman/Punisher: Lake of Fire**. Only this Batman is Azrael! Hot on the trail of his old enemy Jigsaw, The Punisher tracks him to Gotham, unaware that the Dark Knight has also begun a hunt for the would-be crimelord. Suspecting that Jigsaw has a connection to the secret order that created Azrael, Batman's hunt leads him to cross swords with The Punisher, until a deadly plot to turn Gotham City's water system into a lake of fire forces them into an uneasy partnership. The climax is a veritable holocaust that shatters the alliance and results in a three-way struggle among Batman, The Punisher, and Jigsaw. But a mystery villain has been operating behind the scenes all along, and his machinations come to a furious head.



➤ In the post-apocalyptic future world of Mega-City One, where crime and corruption are rampant, the pseudo-militaristic Judges are the only true force for order in a world of seething chaos. And the most uncompromising of these 21st-Century lawmen is Judge Dredd, a man who lives by the law...and the gun. Catch all the action in this new series beginning with **Judge Dredd #1.**

➤ The most momentous story in Legion history begins in **Legionnaires #17**, part 1 of the 6-part "End of an Era." As time-related problems pick up momentum throughout the DC Universe, the worst effects are felt in the 30th Century. The ongoing struggle to reshape reality by that era's major powers, Mordru, Glorith, and the Time Trapper, have stretched the 30th Century to the breaking point, and even the Legionnaires may be unable to restore that shattered timeline.

➤ The **DC/Milestone** crossover **"World's Collide,"** continues this month in **Superboy #7, Hardware #18, Superman: The Man of Steel #36, Icon #16, Steel #7, Blood Syndicate #17** and concludes in the extra-sized **Static #14**. The cosmic entity Rift may destroy two worlds if the heroes of Dakota and Metropolis fall. But even if the heroes prevail, one world seems certain to be destroyed.

➤ For all you vampire lovers comes a new **Vertigo** mini-series beginning in **Vamps #1.** When five sexy, motorcycle-riding vampire women slay their male master and set out to find freedom and "new blood" on America's highways, no one is safe...especially since Howler, their leader, harbors a dark secret that may prove their downfall.

➤ When the Main Man returns home from some serious bounty hunting, he's so dirty, smelly, and repulsive that he actually tries to get cleaned up. So, in **Lobo: In the Chair #1** of 1, he decides to hit the local barber shop. Once in the chair, he comes under the inventive attack of the Winter Brothers, a couple of bastiches high up on Lobo's most-wanted list. What follows is a "bad hair day" of no small proportions.

➤ **Peter David** is taking Aquaman to new heights in an all-new series. In **Aquaman #1,** Aquaman is haunted by intense nightmares of a dark figure claiming to be his father. Then Aqualad returns, seeking the Sea King's help in locating a sunken nuclear submarine. This leads to a fierce battle with new villain Charybdis, who possesses the ability to cancel out Aquaman's powers. He holds hostage someone who will come to mean a lot to the Sea King — Dolphin.

➤ The extra-sized and devilish **The Demon #50** looks back at an untold tale of Etrigan from the 16th Century, when a mad pirate captain literally sailed to Hell to plunder Lucifer's treasure chest. Aboard his ship is seaman Jason Blood, whose demonic alter ego lends an especially infernal twist to the pirate's quest.

➤ **Shade, The Changing Man #50** features an 8-page pinup gallery by a host of noted artists. Also, a shocking shopping excursion, the end of a pregnancy, a friend of the Devil, and far too many funerals all twist and torture the lives of Shade, Lenny and Kathy as "A Season in Hell" reaches its climax

➤ The **Elseworlds Annuals** continue in **Justice League America Annual #8, Adventures of Superman Annual #6, Robin Annual #3** and **Deathstroke, the Terminator Annual #3.**

DEFIANT COMICS

➤ World-conquering Prudence and reluctant world saver Mouse continue their duel, forced by High Gorelord Sueraceen and intensified by Mouse's new living, self-DNAbling battle-arm in **Prudence & Caution #2.** Meanwhile, Kurland plots revenge against the Org while his beautiful daughter falls in love with the man who stands in her father's way.

➤ The Good Guys get a spectacular beach-front headquarters, a cool car, and a staff of six. **The Good Guys #8** is a new beginning for the young heroes — it's also a battle royale against the Brainflash Boys. Guest-starring Glory from Warriors of Plasm and introducing the mysterious Tia Sombra, a powerful presence who will figure prominently in Schism.

➤ As the moment of the Great Schism draws closer, Michael Alexander, a.k.a. Glimmer, fights his greatest battle against the man called The Puritan, a supremely powerful zealot who has sworn to wipe New York City from the face of the Earth. When the army of the homeless who supports The Puritan includes Michael's best friend Mercy, will The Light be extinguished forever? Find out in **Dark Dominion #9.**

➤ **Warriors of Plasm #11** is Chasm on Plasm! Mule lurks in the shadows. And introducing the beautiful, dangerous, sensuous Gossamer — Lorca's new love interest. This issue pits Plasm and its Warriors against powers beyond their ken as the Dark Lords of Quantum Earth vie for power over the Org.

ENTITY COMICS

➤ "A Fire Upon the Earth" part 3 of 3 is **Zen Intergalactic Ninja #3** (color series). Witness the shocking conclusion to Zen's first full-color story arc from Entity. While the Mideast desert blazes, Zen probes deep into Major General Lorenz' psyche and sees the naked face of paranoid fear. More is revealed about the joint U.S.-Russian-Japanese space mission, and the three astronauts who are destined to become the newest sensational stars of the Entity Universe. Plus, a bonus all-new Zen "Tales of Starquest" back-up story

➤ The action is hot and heavy in **Zen Intergalactic Ninja Summer Special #1: Video Warrior,** as Zen finds himself trapped in a vicious videogame by an alien race, and must use all of his fierce warrior instincts to survive.

FANTACO

➤ **King of the Dead #1** features the biggest, baddest, meanest "living/dead" creature to ever walk the Earth. In this issue King is uprooting the deeply entrenched human underground in England that has been opposing his self proclaimed reign of terror against anything living, and sets his sights on America. Meanwhile, zombie bounty hunter Cecil continues his trek across the U.S. leaving a trail of zombies in his wake. Plus, more goings on in the secret bunker

FLEETWAY/ QUALITY

➤ The art of Brendan McCarthy is featured in **Dredd Rules! #13,** when Dredd has to bring in a drug-dealing mutant frog-boy in "The Ballad of Toad McFarlane." It seems young Mr. McFarlane gives off a mind altering toxin, and when you lick him, well...you're breaking all sorts of laws. Also, the cover story "School Bully" by Garth Ennis and Coleby and Hart takes Dredd into the heart of the most savage and unforgiving place imaginable — grammar school

GLADSTONE PUBLISHING

➤ Celebrate Donald Duck's sixtieth birthday in **Donald Duck #286,** a double-size tribute issue. Included are "The Duck That Never Was," a 16-pager from Don Rosa, reminiscent of the movie *It's a Wonderful Life.* Also, "The Mystery of the Vanishing Coats," a 6-part Mickey Mouse Sunday serial by Floyd Gottfredson. This is believed to be the first "adventure" in which

Donald participated. Next is "Donald Duck and the Secret of Mars," published by Montadori in Italy in 1937. This 17 page story is believed to be the first solo Donald adventure ever printed in comic book form anywhere. This is the first time it has been printed in the U.S. The last story is "Donald's Victory Garden," by Carl Barks. This is the first 10-pager ever done by Barks for Walt Disney's Comics and Stories #31. Though Carl didn't write this one, he did heavily rescript it, which led to his long tenure as the king of Duck fiction. All these stories are encapsulated by a 10 page framing sequence by William Van Horn, commissioned especially for this issue.

➤ **Donald and Mickey #25** features a new cover by William Van Horn. Inside you'll find "The Unorthodox Ox," by Carl Barks, in which Donald borrows Grandma's supposedly "tame" bull. Also featured is the final installment of the Mickey and Goofy epic, "Don't Call Me Tut," a gag filled historical romp. As a further tribute to Donald's birthday, "This is Your Life Donald Duck" rounds out the rest of this 64 page issue.

➤ **Uncle Scrooge Adventures #28** is a double-sized issue, featuring Carl Barks' "Land Beneath the Ground." Join Scrooge and the boys as they face their roly-poly nemeses, the Terries and the Fermies. Also, the Scrooge epic, "The Man From Oola Oola."

HARVEY COMICS

➤ After 20 years in cold storage the modern stone age family returns in **Flintstones #1.** Stories in this issue include Fred's bizarre term as Bedrock's mayor, an irreverent send-up of "Beverly Hills, 90210" called "Bedrock Hills, 70180, B.C.", and a hilarious satire of baseball glory.

➤ **Hanna-Barbera Presents #1** is devoted to the mad and vicious exploits of those Wacky Races. Featuring Penelope Pitstop, Dick Dastardly and Muttley, Peter Perfect, the Slag Brothers, the Ted Max and the rest of these diabolical derring doers and their maniacal machines. This is the Wacky Races with some fantastic twists. Who knew that Penelope Pitstop was really a Secret Agent? Who ever thought that Dick Dastardly was a traitor? See it all right here.

➤ Scooby, Shaggy and Company return in **Scooby-Doo #2** "The Abominable Skiman" sends the detectives to the slopes of Squaw Valley, home of the world's best skiing and a huge stalking snowbeast. It's a scary and hilarious tour de force. Then, the Scooby gang is drafted into service in "When Scooby Comes Marching Home." Fort Terrypendleton is their battlefield as they take on the ghost of Revolutionary War hero General Mordecai Silver.

HEROIC PUBLISHING

Due to the announcement of their new full-color $1.95 comic line, Heroic has suspended publication of their black and white line. Look for information on these new releases, to be on sale in possibly July or August, in the next issues of CBC.

IMAGE COMICS

➤ In **Bloodstrike #11**, a crossover with the **Savage Dragon**, the villainous Cyberface is transported to Project: Born Again in the wake of his death at the hands of the Vicious Circle. Will he be revived to reveal the true identity of the Overlord? Not if the Overlord can help it!

➤ The future is here now in **Brigade #26. Images of Tomorrow** continues as one year passes from issue #25 and the survivors of last issue's battle with Youngblood continue to pick up the pieces as the new Brigade rises from the ashes of the old.

➤ **Kindred #4** is the stunning finale. The secrets of Kindred are revealed, and they hold serious implications for the future of Grifter, Backlash and Lynch — assuming the trio of former Team 7 members survive long enough to have one.

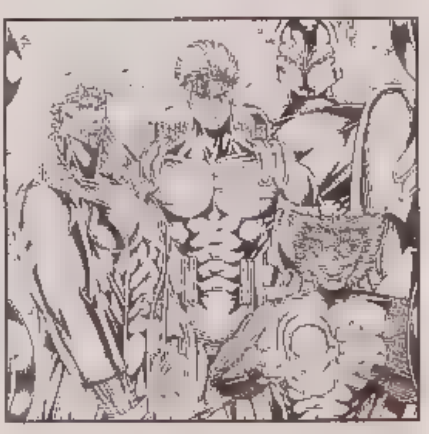
➤ "Supreme Madness" part 1 of 6 is **Supreme #13.** Having lost his powers in the "Extreme Prejudice" crossover and using only the hammer of Thor to power him, Supreme joins an unholy alliance with Zachariah Grizlock, his greatest foe. Supreme slips deeper into madness as he's willing to destroy everything he's fought to protect in a vain attempt to regain his powers — forcing Image's finest heroes to stop him. Look for appearances by Pitt, Spawn, StormWatch and Union over the course of the storyline.

➤ Determined to solve their differences with The Center, Pact members Slam!, Handgunn and Blacklight meet their worst nightmare and face the wicked villainess, Atrocity. But first, they go one final round against The Renegades leading to an all-out assault from bad girl, Atrocity. Their loyalty, their senses, and their collective psyches are all put to the test as she unleashes her evil charm against them. Can they escape her powers? And what happened to Cutlass? Find out in **The Pact #3** of 3.

➤ **Union #0** shows a flashback to Union's home planet, Aegena, and reveals the untold history of the Directorate/Protectorate war and provides a look at Ohmen's life before he came to Earth. Also, find out the origin of Regent.

➤ Big bruisers brawl as Pitt appears in **Vanguard #8**! Image Comics' most popular alien monsters go toe-to-toe in this action-packed issue. When Vanguard and Pitt go at it, look out! Need we say any more?

➤ Image's first team returns in the 38-page tale, **Youngblood #6**, by Rob Liefeld, Danny Miki and Kiko Taganashi. Continuing from Team Youngblood #9, Die Hard prepares to lead his team against the forces of Cybernet while Shaft is left at home to meet the newest additions to the Youngblood roster. Meanwhile, Badrock goes on the late night talk



show circuit to garner some positive PR for the team. And Chapel sinks deeper into the darkness with each passing day. Introducing Colonel Bravo. Also included is a Youngblood sketchbook of Liefeld's work and a bound in poster

LIGHTNING COMICS

➤ The origin of Brian Reace is revealed for the first time in **Bloodfire #0** Brian Reace faces the real life tragedy of a future without direction or hope. Somehow, young Reace searches deep inside himself and finds the courage and strength to escape small-town America and a family life he'd rather forget. Reace joins the U.S Marine Corps. which helps him realize his true potential and makes him a leader among men.

➤ Caimen uses a psychic to learn more about the supernatural vigilante, Perg, in **Perg #9.** Elizabeth, who has possessed Alli Moore's body, leaves the hospital in search of Perg. Officer Dewley gives a sleazy Weekly World Probe journalist the picture taken of Perg and Alli Features the first appearance of Claire Voyante.

MALIBU COMICS

➤ **Hardcase #13** begins year two for the title and marks a turning point in Hardcase's life as the secrets of Choice's past are revealed and sudden changes to Hardcase's existence come crashing down all at once. This is the beginning of the end of the old Hardcase.

➤ In the 48 page special **Prime #13,** Prime faces his two most dangerous foes yet: Kut, the only ultra to have ever wounded Prime's nearly indestructible body, and Planet Class, possibly the world's strongest ultra "Rogue Prime" proves himself the roughest, toughest ultra of them all and starts a controversy that will shake the Ultraverse. At stake are millions of dollars in athletic endorsements — and Prime's life

➤ The first Rune story arc comes to a conclusion in **Rune #6,** and the stage is set for a brand new storyline The final fate of Noel Robinson and Erik Johnson is revealed in a singular apocalyptic convulsion. The secret government agency Aladdin loses a leader and gains a new direction...and Rune may be a new messiah

➤ Just back from their first epic, The Strangers are confronted first by Boneyard and then by Mantra, as **The Strangers/Mantra crossover** begins in the 64 page **The Strangers #13/Ultraverse Premiere #4** flip book. It seems Boneyard wants the "artificial magick" powers Atom Bob generated during the epic, and Mantra's determined that he wont get them. Along the way, Mantra and Spectral have a very interesting discussion. Ultraverse Premiere #4 features part 1 of a 2 part Prime story, the conclusion of the pulse pounding Elven story, and the beginning of a 3 part Lady Killer solo-story by Kurt Busiek

➤ **The Strangers/Mantra crossover** concludes in **Mantra #12,** as Mantra joins forces with The Strangers to combat the evil Boneyard and prevent him from plunging Earth into a "Demon Night." The Strangers must learn the full extent of other worldly magicks and Mantra must learn the full extent of other viewpoints on alternative lifestyles

➤ Raymond Stoner and Rachel take on just about every 'Breed the demons can send against them in **'Breed #6,** the conclusion of the Bravura mini-series. It's a fight to the bloody death and 'Breed will never be the same

➤ In **Star Slammers #2,** the Star Slammer, Rojas, is loose aboard the space ship, Meredith, alone amidst a sea of enemies. Unable to contact his fellow Slammers, Rojas must fight for his own survival in the face of Col Phaedra's relentless search for the escaped fugitive, a survival that becomes infinitely more difficult when Rojas' cover is blown, thanks to a still unidentified foe

➤ In **Star Trek: Deep Space Nine: Hearts and Minds #1** of 4, Klingon ships surround Deep Space Nine and prepare for war with the Cardassians after one of their ships is destroyed in the Gamma Quadrant. While both sides expect full support from the Federation, Sisko is left tending the station until a Betazoid Federation negotiator can take over. In the meantime, a mysterious woman shows suspicious interest in opening a shop on the Promenade What is her connection to the mounting tensions between the two races?

MARVEL COMICS

➤ The craziest crossover ever to occur is **The Punisher Meets Archie: When Worlds Collide.** No kidding! The Punisher has set Archie in his sights and Riverdale High School will never be the same The Punisher will never be the same. Written by Batton Lash with artwork by John Buscema and Stan Goldberg.

➤ **Neil Gaiman** comes to Marvel. Gaiman teams up with Michael Zulli for **Alice Cooper: Last Temptation of Alice #1** of 3, the first **Marvel Music Comic.** In this tale of music and mysticism, developed with Alice and based on his new CD, Alice meets the sinister Showman, a dealer of dreams.

➤ Chris reveals his true identity to his parents in **Darkhawk #42.** Unfortunately, he is as shocked by their reaction as they are to the revelation. And, Chris meets his toughest adversary This is the start of a new storyline.

➤ In **Fantastic Four #391,** "Nobody Gets Out Alive" lives up to its name. and Sue watches her teammates fall before the power of Galactus. At the same time, the Black Panther begins his creation of the Fantastic Force team

➤ Has the Pantheon found a cure for AIDS? The Hulk's former side-

kick, Jim Wilson, may find out in **Incredible Hulk #420**. Being HIV positive, Jim Wilson is eligible to be the first test subject in the Pantheon's attempt to cure the deadly virus. The only downside is that if it doesn't work, it may hasten the onset of full blown AIDS. The Hulk must help Jim make the most difficult decision of his life.

➤ **Marvels #0** is the perfect companion for this year's ultimate comic book experience. Marvels #0 features the 8-page Human Torch origin story first printed in Marvel Age, as well as a series of sketches by one of the hottest painters in comics.

➤ Blaze returns to his roots in an all-new ongoing series starting with **Blaze #1**. Blaze hits the road again in a search to find his missing children. The only problem is, he's got all the freaks from the Carnivale Quintano in tow. And, Blaze runs up against a brand new menace — Ice Box Bob.

➤ **New Warriors #50** is double the action, double the excitement, double the New Warriors in the conclusion of "Time and Time Again." The "New" New Warriors and Lady Sphinx take on the Sphinx, with the rest of the Warriors scattered through time. And guess what's running out?

➤ Why does the Annexing Unit, a mechanism supposedly created to help handicapped people like Alex Ellis be "whole" again, have some of the most destructive power this side of Chernobyl? Alex goes to his mentor, Dr. Barto, for answers. What he gets is more questions when he is hunted by the sinister cyborg, Brace. See it all in **Annex #1** of 4.

➤ In **Spider-Man: The Arachnis Project #1** of 6, strange occurrences take place at the Smithsonian Institution and Spider-Man finds himself in the middle of a conspiracy that spans mankind's history. Guest starring Warrant. This special series is being produced to underwrite the Spider-Man exhibit at the Smithsonian.

➤ Breaking up a potential labor riot and webbing up a would-be burglar is all in a days work for Spidey, right? But, in **Spider-Man: Web of Doom #1** of 3, when that burglar is found dead in Spidey's web, word quickly spreads that the wall-crawler has finally gone out of his web-head.

➤ Jean and Scott return to their own time from the future carrying a desperate secret, which they might not have time to deliver when they confront several long dead Marauders in **X-Men #35**. Written by Fabian Nicieza with art by Andy Kubert and Matt Ryan.

➤ In **Uncanny X-Men #315**, Colossus, realizing his mistake in joining the Acolytes, begins planning his escape from Avalon. He's only going to need one thing to do it, the Acolyte's own lord and master, Magneto.

➤ In **Venom: Nights of Vengeance #1** of 4, Venom and Vengeance are being stalked by a band of blood-sucking aliens who thrive on innocent humans. Apparently they find Earth heroes to be not only interesting, but quite tasty as well. Venom and Vengeance are determined to put an end to the aliens' crimes as only they can.

MIRAGE PUBLISHING

➤ In the second part of a 2-issue story arc, Leo, weakened and battle worn, continues to fight off the fishy foes Rhanna and Terrorpin, a juggernaut that cannot be stopped. Leo stumbles upon Rhanna's den [illegible] finds a surprise, while Casey, Raph and Mike go looking for him, supplying **Teenage Mutant Ninja Turtles, Volume 2 #5,** with a climactic ending.

NEMESIS COMICS

➤ Kurt Busiek writes "The Face of a Monster" in **Ultraman #5.** Taking place in post-apocalyptic New Zealand, with the Pacific area all but destroyed, this is the ultra battle of monsters. The 300 foot superhero battles for the survival of this vast area and for his own as well. Penciled by Keith Pollard with inks by Alfredo Alcala.

TOPPS COMICS

➤ **Victory #1** is the biggest, most exciting Kirbyverse story yet, featuring every superstar introduced in the Topps Kirby Universe. Lady

Lightning and Lord Ghast join forces to unleash a horror on Earth, Silverstar and the Ninth Men team up to investigate an alien threat; the Teenagents' subterranean, hidden Inner City is invaded by an unstoppable force, Satan's Six are offered off Earth by the forces of Hell; and Captain Victory and the Galactic Rangers make their long-awaited, and now desperately needed, return to Earth. But has Captain Victory come to save Earth or to conquer it?

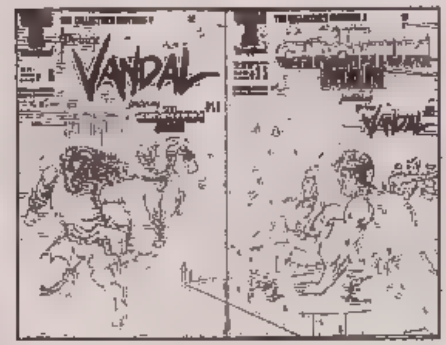
➤ **Cadillacs & Dinosaurs: Man-Eater #1** of 3 features two stories. In the first, "Man-Eater" part 1, something terrible — and unstoppable — is slaying the people of Jack Tenrec's home city. No one's seen the killer, but everyone knows that only a dinosaur could commit the slayings, a dinosaur like Jack's pet Hermes. As the killing continues, circumstantial evidence puts the blame on Hermes. Jack knows his pet is innocent, but how can he prove it? In the second story, "Fly Like a Bird," Remfro Rynchus is an dreamer who dreams of flying. This is the story of what happens when Remfro's dream comes true, and of consequences he faces when a dodo bird comes along to share his dream.

TRIUMPHANT COMICS

➤ There's a new debut issue from Triumphant this month called **Company X #1** The incredible circumstances instigated by Doctor Chaos and the other lords of Pathos have finally come to pass. Candi, an intergalactic assassin, and three small children must fight to protect the Landing — the largest space station in the Universe. Their enemy, Surzar, has discovered the secret of controlling the Landing's inner functions and intends to use it as a power base to subjugate the universe Only Candi and the children have the power to stop Surzar if they can figure out how to use it.

➤ **Doctor Chaos #0** chronicles the origin of Doctor Chaos and the creation of Pathos itself. In this issue, Doctor Chaos begins as an ordinary high school student with some unusual friends Throughout the day, events stranger and stranger occur leading up to the Doctor gaining Insight and his ultimate transformation of the entire Triumphant Universe.

➤ **The Chromium Man #11 and Prince Vandal #8** is Triumphant's first **Crossover Light.** Crossover Light is their method of doing a crossover and allowing the reader only to buy one issue for the usual price to get what is actually two issues. Prince Vandal's search for clues to his heritage has led him to a list of places where "The Chosen" are hidden. Meanwhile, the Chromium Man and his wife Laayana have decided to be low for a while and decide what they will do in reaction to the destruction of Laayana's planet, Kaabari. They are all drawn to the backwater planet Korinth. While Chromium and Laayana attempt to relax, Prince Vandal sets loose "The Chosen" and discovers that it has only one thing on it's mind — destruction Now the Chromium Man and Prince Vandal must settle their differences from an earlier meeting



VALIANT COMICS

Valiant begins its mega-adventure, **The Chaos Effect,** this month. The story is...Timewalker unwittingly opens a time portal from "The End of Time" to the present day Earth. This hole in time does not conveniently close as normally happens on his travels, but stays open, releasing huge amounts of necromantic energy. This energy creates a planet wide electrical "freeze," unleashing a global catastrophe, and killing millions. Each Valiant title from the second week of June through the third week of July will show what happens when each of the characters experiences The Chaos Effect. Each week over these four weeks one independent story arc will be available These story arcs will be known as Beta, Gamma, Delta, and Epsilon. It is not necessary to buy the entire Chaos Effect because each story arc will stand alone. In addition, each issue within the Beta and Gamma groups will stand alone, but they make a better read when taken together. The entire story will wrap up in **The Chaos Effect—Omega.**

➤ The Chaos Effect begins in **The Chaos Effect—Alpha.** Timewalker returns to present day Earth, but he's not alone. Apocalyptic levels of necromantic "Darque" power bathe the planet. This creates The Chaos Effect, creating a planet-wide electrical "freeze" and unleashing global catastrophe. The Visitor meets Ivar and announces "the end of everything..." Features a cover by **Dan Jurgens and Jerry Ordway.** This issue will be given away free.

➤ **The Chaos Effect—Beta** part 1

is **Shadowman #28** and features Master Darque and Sandria Darque. Epic levels of Darque power "supercharge" Valiant characters who channel necromantic force, including Shadowman and the Darques. The conflict between Shadowman and Master Darque takes on colossal proportions as the two struggle to control the power and best each other. Will Sandria use her newfound power to help or hinder her evil albino brother?

The Chaos Effect—Beta continues in **The Second Life of Doctor Mirage #11, Turok, Dinosaur Hunter #16,** featuring Sandria Darque and a new villain, and **Secrets of the Valiant Universe #2,** featuring Dr. Mirage, Max St. James and Dr. Eclipse.

➤ **The Chaos Effect—Gamma** part 1 is **Bloodshot #20** and features The Immortal Enemy. In Europe, Bloodshot is witness to a horrific tragedy of The Chaos Effect, but is powerless to stop it because the electrical "freeze" has disabled the nanites in his blood. While attempting to rescue hapless chaos victims, Bloodshot is confronted by The Immortal Enemy and a new villain born of the Chaos Effect.

The Chaos Effect—Gamma continues in **Secret Weapons #13**, featuring Bloodshot, **Ninjak #8**, featuring Madame Noir and **Archer & Armstrong/Eternal Warrior #26** featuring Geoff the Geomancer, Timewalker, and Malloch.

➤ **The Chaos Effect—Delta** part 1 is **Harbinger #34** and features X-O Manowar and Dr. Eclipse. The notorious Toyo Harada takes decisive action against the Spider Aliens when he learns they are amassing in outer space. Harada contacts Aric and enlists the aid of X-O Manowar in an effort to destroy the human-eating aliens once and for all. Meanwhile, on a cross-country trip, the Harbinger team sees the results of The Chaos Effect first hand and ends up battling Dr. Eclipse, whose Darque powers have been heightened to god-like proportions.

The Chaos Effect—Delta continues in **Armorines #5,** featuring H.A.R.D. Corps, **X-O Manowar #33,** featuring the Armorines and H.A.R.D. Corps and **The H.A.R.D. Corps #23** featuring the Armorines and X-O Manowar.

➤ **The Chaos Effect—Epsilon** Part 1 is **Solar, Man of the Atom #38,** featuring Solar the Destroyer. Phil Seleski wakes up on the morning of June 21, 1994 and finds himself half merged in his own bed. The Chaos Effect is dissipating Solar. Using the little power he has left, Solar sends a call for help into time and space.

The Chaos Effect—Epsilon continues in **Starwatchers #3** featuring Solar the Destroyer, **Rai #26**, featuring Solar the Destroyer, Magnus and the remnants of The Starwatchers, and **Magnus Robot Fighter #41**, featuring Solar the Destroyer, Rai, and The Starwatchers.

➤ The epic mega-adventure ends with **The Chaos Effect—Omega.** Who will live and who will die as heroes fight to stop the incredibly destructive force of The Chaos Effect? This issue will mark the turning points for Archer, Armstrong, Geoff, Dr. Mirage, and Magnus in an action-packed battle to stop the most destructive unnatural disaster in recorded history. Tying up loose ends from Unity and launching several new adventures, this epic climax will be a cornerstone issue to the Valiant Universe's past and future. Features a cover by **Dan Jurgens and Jerry Ordway.**

VIZ COMICS

VIZ COMICS

➤ **Nausicaa of the Valley of the Wind Part 4 #1** of 5 marks the return of Hayao Miyazaki's beloved cautionary ecological tale. Having chosen to stay and die with the Ohmu at the merging place of the insects and the mutant mold "Daikaisho," will Chikuku's premonition that "Nausicaa is gone" prove to be correct? With the tribes of the Worm-Handlers gathered at the merging place at the request of the People of the Forest, will Chikuku and the Dorok monk find Nausicaa dead...or alive?

➤ In **Ranma 1/2 Part 3 #7** of 13, that crotchety centenarian Cologne continues to confuse Ranma as the beachside battle royal continues. Whose technique will triumph, Cologne's Shark Fist or Ranma's Cat Fu? Find out right here.

WARP GRAPHICS

➤ **Elfquest: Hidden Years #14** is "Shards" part 5. The elves' only human friend, a kindly woodcutter, has been captured by the Grohmul Djun — does the warlord know that he has been teaching the elves human language? Meanwhile, the human soldiers continue to comb the land for shards of the magical Palace of the High Ones, for what purpose only Winnowill knows. And just who is behind the scenes, pulling strings, doing what he loves to do best?

➤ **Elfquest: New Blood #18** is "Forevergreen" part 6. After a terrible storm at sea, the "new blood" of the Wolfriders have been washed up onto the shore of a new land and survived the experience - just barely. Now, the adventurers must not only pull themselves together in this strange, green place, but also find their missing scout Windkin, who's been missing for weeks, and avoid a band of humans who want nothing more than to get rid of every elf in the Forevergreen. Some of the Wolfriders succeed.

by James Chambers

"Galactus, The Origin"
Super-Villain Classics #1
by Stan Lee, Jack Kirby and Vince Colleta
Marvel Comics
May, 1983

What's huge and purple and standing on your planet? Galactus, of course!

Feared throughout the universe, he is the Apocalypse personified, a force of nature endowed with sentience. Entire races fall prey to his insatiable hunger, and whole planets are left desolate and dead in his wake. His terrible will cannot be denied. He is the world devastator, and he's had a really ..bad day?

Sort of. Of all Stan Lee and Jack Kirby's Silver Age creations, Galactus has remained the most mysterious. Since his introduction in 1966, his place in the cosmic order has been uncertain, though his importance is often hinted at. Galactus arrived on Earth in *Fantastic Four* #48. Heralded by his powerful minion, the Silver Surfer, he threatened to consume the entire planet as he had done to many other worlds. Ultimately thwarted by the Fantastic Four in issue #50, Galactus returned to space, secure in his reputation as one of the most dangerous supervillains in the Marvel Universe.

Since then Galactus' true nature remained hidden, but *Super-Villain Classics* #1 sheds some light on his origins. Was it all a bad day? The worst you can imagine! Taa, a planet among the most advanced in existence, faces its end as the universe itself begins to crumble. Even the Taans' scientific mastery over nature cannot save them. They seem destined to wait for destruction to overtake them as it has all of creation. Trapped like his entire race, the being who ultimately takes the form of Galactus, faces the end of all that is.

Lee's biography opens here as the last Taans seek to salvage dignity from death in their last moments. As disease claims their world a small group seek escape by fleeing into the tulmutuous depths of space. Even there, no sanctuary is found from the terrible forces rending the universe apart. Their doomed flight sets in motion a unique course of events that lead one of their number beyond death and on to a greater destiny.

Though Galactus' actions are both evil and dire in consequence, he has remained a character of ambiguous morality. Always in question is his role in the grand scheme of nature, and what higher purpose he may serve. Could Galactus' existence be instrumental to the natural balance? The revelation of his origin and past life provide some insight into what justifies the existence of such a being. More than anything it is a will to survive that drives him. Forced to destroy in order to live, his motives are no different from those that drive men to eat animals. Galactus is simply so much higher on the food chain that even entire species are beneath his concern.

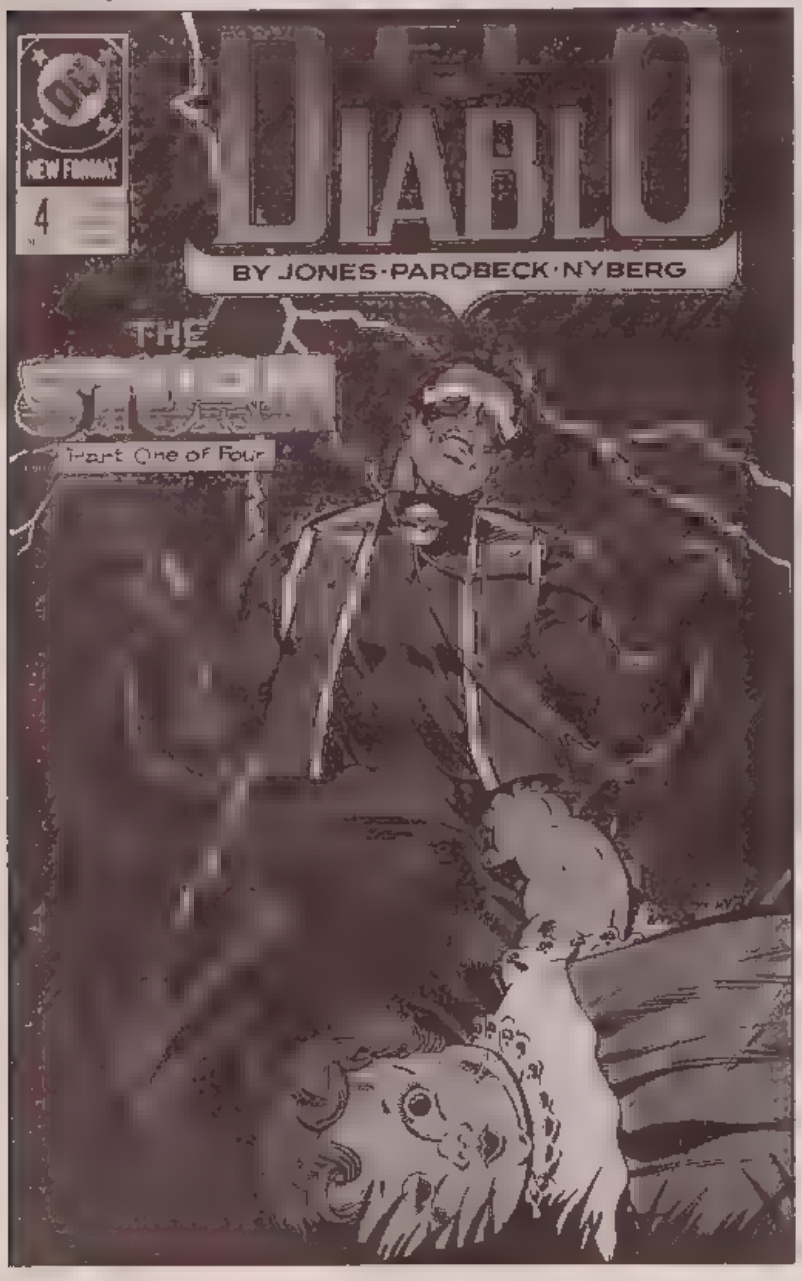
One of this book's best features is Jack Kirby's artwork, with assists from Bob Layton and John Byrne. Drawn

by the man who co-created him, Galactus' tale is one of tragedy and grandeur. Kirby depicts Galactus' vast power like few other artists can. The same unrestrained energy that filled Kirby's Silver Age work brings this contemporary comic to life, lending the book the atmosphere of early *Fantastic Four* stories.

Super-Villain Classics #1, a one-shot, currently sells for around its 60 cent cover price. Its cosmic story is certainly worth the pocket change.

"The Storm"
El Diablo #4-#7
by Gerard Jones, Mike Parobeck and John Nyberg
DC Comics
December, 1989 - March, 1990

Settled along the Mexican border in southern Texas is a small city called Dos Rios. It's a safe place to live, a safe place to visit and a safe place to run your business. At least that's what the town council wants you to think. El Diablo knows the truth; Dos Rios is a powder keg of racial tension, a city in danger of collapsing beneath the weight of graft and political corruption, a city stalked by a child murderer.



"The Storm" unfolds as a community struggling to pull together in the face of tragedy, succeeds only in splitting further apart. Dos Rios' city council plans to redevelop the barrio, but its residents feel threatened by economic plans they believe are racist. Activist Olga Zamora champions their rights in opposition to Councilman Thorn Didrickson, sponsor of the economic plan. When the first dead child is found, the city is polarized. Amidst claims that the killings are racially motivated, the citizens of Dos Rios hunt the murderer, while the politicians on both sides use the terror to their advantage.

Austin Bowie, a driven police officer, fights a city and a bureaucracy that don't trust him to bring the killer to justice. As every lead dries up and the city sinks deeper into a mire of political agendas and racial vendettas, it seems the killer will go free. Only Councilman Rafael Sandoval, alias El Diablo, strives to unite the shattered community. Stonewalled in political arenas and distrusted on the streets, El Diablo must prove that he stands for *all* the people before his city succumbs to fear and hatred.

When DC Comics launched *El Diablo* in 1989, the book was billed as a comic in the tradition of The Spirit. Written by Gerard Jones and drawn by Mike Parobeck, *El Diablo* tells the story of an ordinary man driven to extraordinary acts by his conscience. Like the Spirit, El Diablo is a symbol for his community, the herald of justice in a city where victims are often helpless. El Diablo fights on two fronts, working as a Councilman to legislate change and operating in costume to capture criminals who elude justice.

Jones' thoroughly developed setting and supporting cast provide a rich feel for Dos Rios' dark story. Through Los Diablos, a gang of youngsters who help El Diablo, we see firsthand the lives of the people in the barrio, while El Diablo's political associates show us the city's wealth and power. Jones offers a classic hero in a fresh setting, and the result is both intriguing and exciting.

Neatly rendered by the supremely talented Mike Parobeck, *El Diablo* is a visually inviting book. Parobeck's clean lines and straightforward compositions move the story seamlessly. Drama and tension spring from the body language of clearly defined characters.

The stories capture the friction of a city shattered by a weave of political and racial hatred. One of the most powerful comic stories from recent years, "The Storm" is highly recommended and available for about $1.50 per issue.

CBC

An Interview Not to Be Missed:

ROB LIEFELD

SPEAKS HIS MIND...

By James Chambers

The creative force behind Extreme Studios discusses his return to comics and his reasons for leaving

After eight years in the comic book industry, Rob Liefeld has gained a large fan following as an artist and writer behind Marvel Comics' *New Mutants* and *X Force* and as creator of comics such as *Youngblood, Supreme, Brigade* and *Prophet*. The 26-year-old Southern California native and co-founder of Image Comics now concentrates on helping Image succeed and producing the best comics he can.

Comic Book Collector: *Let's talk about some of your influences. Which comics, characters or creators made you want to write and draw comics?*

Rob Liefeld: The earliest stuff I came in contact with that moved me to be more interested in this industry and to draw would be George Perez's first issues of *The Avengers*, inked by Vince Colleta, written by Steve Englehart and later by Jim Shooter and David Michelinie. Early John Byrne work like *Iron Fist* and stuff like that.

I started collecting in 1974-75, and I bought every Marvel and DC book the local 7-11 and liquor store had. As you know, hopefully, once you've got the fix, it's everything! I'd just put a comic book down and I'd run back to the store, and at 25 cents a pop they weren't hard to come by. Nowadays I'd probably be able to afford two comics.

The guys that really influenced my career were the generation of artists right before the Perezes and the John Byrnes. Paul Smith, Frank Miller, Walt Simonson, those guys really did some outstanding work. I had some friends who were like 'oh, man, you don't know who Neal Adams is?', but Neal Adams wasn't doing anything then. My first Neal Adams work was *Ms. Mystic*, and I bought everything else in reprints.

CBC: *What kind of influences did you have from outside the comic book industry?*

RL: I think a lot of movies. *Star Wars* had a tremendous impact on me. Movies like *Die Hard* and *Predator*. I liked some of the storytelling techniques used there.

I get fickle. I'm always onto something new. Francis Ford Coppola's *Dracula* will come out, and there's stuff in there that will just blow my mind. The way the camera moves and the way he tells a story. *Apocalypse Now*.

But those *Star Wars* movies...you just can't beat those with a stick. Any movie you pay to go see sixteen times definitely had an effect on you!

CBC: *I've noticed that a lot of the work you guys have coming out has a really distinct style. You can pick it up and say this looks like something that could've come out of Extreme Studios. When you started up did you seek out artists working in that style?*

RL: Let me backtrack for a second and ask you what you mean by style. Do you mean the actual drawing style?

CBC: *No. Not entirely the drawing style. There's certainly an element of that I think, but I mean in the approach to the whole comic book, in the kind of stories you tell and the*

emphasis you put on certain things .

RL: You mean like the action...

CBC: *Yeah. There's a tone It's something I see from a lot of comic book producers.. in books coming out of the same company...*

RL: I'm actually interested in hearing this. You see that there's like one central something that is a figurehead for lots of other people to imitate?

CBC: *Not exactly. It's like an editorial tone The clearest example I can think of is if you go back to Silver Age books. If you compare DC to Marvel, there's a totally different tone to those two types of books*

RL: Okay. I would agree. There are some people who actually accuse all of the books here of being these Liefeld-esque knock-offs, and I think in Extreme Studios... and these are just a few of the artists I'd name...Jeff Matsuda, Chap Yaep and Dan Fraga... Some of them look nothing like I do!

It's not something I get defensive about. It's something I want to learn more about. Sometimes I don't think I ask enough questions, because I want to know what actually makes people think that these people draw so much alike. If we all sat down and drew the same character it would look so drastically different.

But in terms of tone, I understand what you're saying I think that whatever mood I get in is immediately reflected in all the books. Sometimes that's a darker tone. Sometimes it's more a straight out action-adventure tone.

We all went out to dinner last night and we we're talking about some of the new stuff that's coming out. Other people, stores, other companies . all they can talk about is what they know, and all that they know is what they've got in their hand right now. But we know what's in the drawers for the next six months, and there's more of a humorous tone creeping into all our books. We've been dabbling in the dark a long time, and we want to get out and have some fun.

There are some people who actually accuse all of the books here of being these Liefeld-esque knock-offs, and I think in Extreme Studios...some of them look nothing like I do!

Early on I was single-handedly the motivating force behind a lot of the stuff. Nowadays I like to let people do what they want to do. I think at Extreme we strive to bring a variety I don't want...and this is not meant as a negative at all....I don't want to become a Continuity Studios where everyone is basically trying to draw like Neal Adams. I have no idea if that is encouraged or discouraged. All I can do is look at the books in front of me and say that it exists. I don't want to be that.

Extreme, basically, is a mini-label for Image Comics. And within that mini-label I want to have a lot of variety. There's a lot of guys we do work with outside the studio. Keith Giffen, Jim Shooter, a guy named Chris Sprouse.

So to answer your question I'd say to some extent yes. The first year yes. The second year a little of both. It's a loaded question and a loaded answer. I don't know how to completely answer it. There are certain books that do reflect my sensibilities, but I hope to have that happen less and less. The desire is to have a real variety of work coming out, just like any good publisher.

CBC: *What I was noticing was, like you said, a consistent motivating force behind the books...*

RL: There's a book called *The Newmen* that's coming out in which I created four of the five lead characters, and named them, and came up with the supporting cast, the setting and set the tone. I had given the story of how their origin comes about within this crossover we're doing called "Extreme Prejudice" In "Extreme Prejudice" I wrote the story down and gave it to Eric Stephenson, who's also writing *The Newmen*, and from this, I said, I want *The Newmen* book

We discussed that we do a lot of two, three part continued stories, and with *The Newmen* we want to get into more single issue stories that don't overlap . something I don't think Image does a whole lot as a company.

For the first issue I had a conflict in mind, and the creative team, Jeff [Matsuda] and Eric had a villain. They had come up with the name and a concept and motivations for him. I said to them 'the first ten pages I want to open with the Newmen team in the backyard and I want them to be playing basketball. From there take it and do with it what you want.'

There was a decision made to have a lighthearted, lighter tone book. Everybody calls Extreme studios grim and dark. Before *Bloodstrike* I don't think we were grim and dark, but suddenly we've got people's bodies being blown apart and that's the new label. Hopefully we'll keep changing so people won't know what to expect.

CBC: *How do you handle that kind of criticism? It's clear that there's a lot of support out there for the stuff you're doing, a lot of people like it. But there's also been a lot of people saying these things like what you're telling me*

RL: Don't be scared to mince words. I've heard everything. I don't live in a cave. I have always felt that you have to take the bad with the good, and I've never run from the negative criticism. I embrace it. Hopefully it's intelligent criticism. You get a lot of what I call useless criticism that doesn't say anything. It's just somebody's hostilities. It's an opinion. A criticism is how to make the product better. We get very few constructive criticisms. We get plenty of opinions, both bad and good.

We listen to all the constructive criticism we get because we want to learn, and we want to be a company and an organization that listens to people. Extreme and Image both have seen the worst books and products they will put out. They've already hit the stands. They're behind us. They were a few months back, in terms of quality of art, quality of story, timeliness.

The offerings we have to the public in the next six-months...this is really good stuff. We did not rest on our laurels. We regrouped. We made the necessary changes. There's a book called *Brigade*. A lot of people stopped picking that book up with the second issue of the mini-series that came out two years ago. It's not the same book. The artist has had two years under his belt to grow and has grown phenomenonally. There's a new writer. It's definitely a different product.

In the comics industry...everyone does the best work that they can, but ultimately there are these things called buying habits, and sometimes they get broken and it's a lot of effort to get out there and reestablish that. I really think that people who have chosen to ignore us in the past will regret it in the future.

When we started Image, and when I started Extreme, I took a lot of young guys, who I knew would need time to develop, and now I go around and say 'Whoa! You've developed very nicely!' Image Comics, as a label, has the highest line average of any company. I think that speaks volumes in an industry that is losing sales every month.

The speculators are gone. The numbers across the board for every company has proven that, so what we're selling now, I believe, is actually getting into people's hands. They're opening them, they're reading them. We're selling to more of a true fan base now. I think about the last two years and I say 'Wow! What was that?' We were putting books out with complete no-names, new artists, and we get these orders back in for a million copies, and it would scare us, because in the long term it hurts the product when its over-ordered and it rots on the shelf. We didn't put guns to people's heads and say 'Hot!Hot!Hot!Hot! Money! Money! This is gonna make you the green.'

Image Comics, as a label, has the highest line average of any company. I think that speaks volumes in an industry that is losing sales every month.

CBC: *Recently it seems that you've been spending a lot of time concentrating on the business end of Image, and that now you're getting back to producing the comics. Is that accurate?*

RL: I ran out of steam. I just needed a break to rattle my head a little and get the cobwebs out. Todd McFarlane had about nine months, maybe a year, between *Spider-Man* and *Spawn*, and he told me what a great time he was having on vacation. At the time all I could do was

eat, drink and sleep comic books. The thought of walking away from it terrified me. But last summer I got to the point where I needed to get off for a while and regroup.

One of the things I was going through was that I was so obsessed with Jack Kirby's work. Jim Valentino had turned me onto it a few years prior. What I was obsessed by particularly was the power in his work...how that one gesture told the whole story, and the way features would communicate so much with so little, and the storytelling that he utilized and the camera angles.

You get into that race. The race is called the Hot Artist, the Hot Comic, the Hot Company and the Hot Character. That stuff can obsess you and drive you crazy.

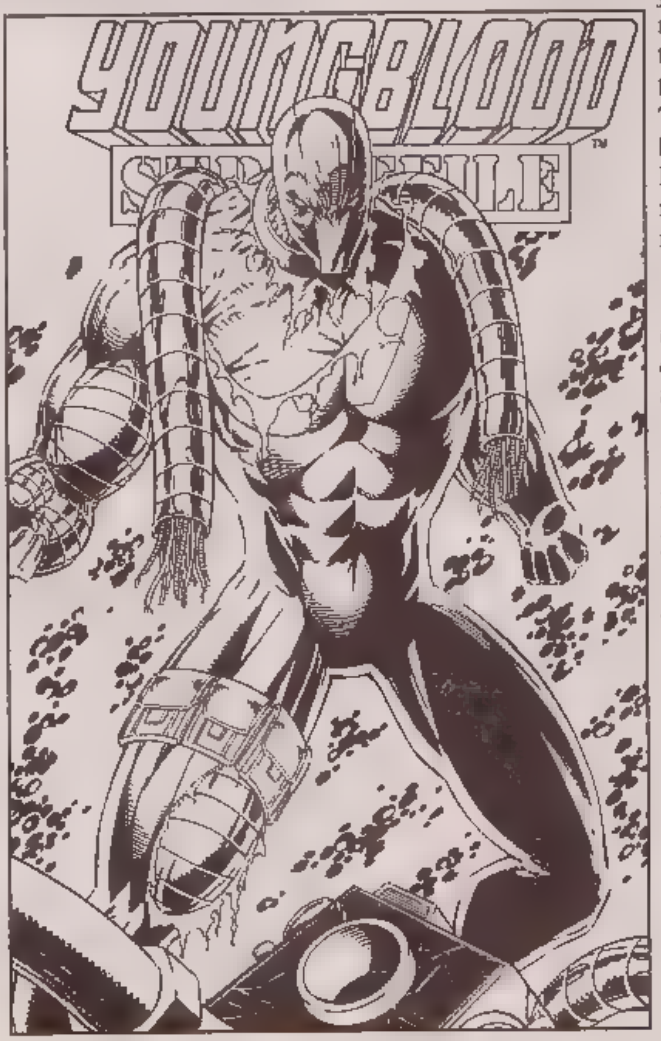
I did a book called *Youngblood: Strikefile* to showcase solo characters and give one character all the power and the strength and the action. During the middle of his *Teen Titans* run George Perez once said that at Marvel he learned power and at DC he learned the art of finesse and the quieter forms of storytelling. I had to get all that power stuff out of me. How much more dynamic can I make this figure? How much bigger can I make this panel? Screw the panel! How much bigger can I make this page?! I think if I could've done *Youngblood: Strikefile* six times the size of a normal comic, I would've done that too

By the time I did it, I had taken it as far as it could go. The second and third issues found Die Hard fighting to get SuperPatriot out of this complex he was being held in. The last chapter I wanted to tell in all double-page splashes. He had been beaten down by SuperPatriot in the second issue, but he'd be the victor, so when he gets his licks in, it'll be all double pages. I think everyone has to get that stuff out of their system.

I'm amazed that guys like George Perez can put so many panels on a page and make it work. John Byrne used to say in interviews that the difference between him and George was that they'd tell the same amount of story on a page, but John would take four panels and George would take ten. I lean more towards the John which I think is more the Jack. There's definitely a technique that George utilizes as a strength, those tiny details he focuses in on. Maybe I never had the patience to pull it off.

In the newer work that I've done, I have to go back in and say, 'I could use a big panel here.' I'm not doing as much of it. Even one of the Image guys said 'Ah, we know what *Youngblood* is gonna look like — two panels a page.' And they haven't even looked at the page! I've had to go back in to my work and say 'it's not visual enough.' It kind of went the other way for a while where I was doing these standard six-panel grids. I became the prozac-artist. I used to be really excited, but now I'm kind of calm. I think I got my sense of humor back. I didn't have one for a while.

You get into that race. The race is called the Hot Artist, the Hot Comic, the Hot Company and the Hot Character. That stuff can obsess you and drive you crazy. Now I feel more of a burden for the people who work at Image because I feel the extra time they spend on the pages. I want them to do well and I feel the pressure. I want them to have all the breaks and opportunities I had. For myself, I'm just glad that I'm able to move my pencil around on the paper. I'm happy with the outcome of the product. The last thing I want to do is hype any product. Here it is. Here's some advertising for it. If people pick it up great, if not, I liked it.



CBC: *Along those lines, the new projects coming up are Newmen and the relaunching of Youngblood?*

RL: *The Newmen, Youngblood Supreme* goes biweekly during the summer It's a story we've been building up to where Supreme goes crazy as a result of what happens during the "Extreme Prejudice" crossover. "Supreme Depression" or "Supreme Prozac" doesn't sound good, so it's "Supreme Madness". He goes through these fits of rage which put him in conflict with Union The second guest star appearance is Spawn, but they don't fight. There are no fisticuffs, they just talk. The whole story is that Supreme goes mad, has

to be stopped and has to resolve his situation from there. Along the way he meets Union, Stormwatch, Spawn and Pitt. This helps people see these characters occupy the same space and interact.

But it isn't Spawn/Supreme, the slug-fest you've been waiting for. It's just...here are these two kinds of crazy characters, and what happens. I think that's more enjoyable. Todd and I always bicker over whose more powerful. Spawn may have all his cosmic power, but Supreme is basically the most powerful force on the planet in terms of strength, speed, stamina. Spawn has a timer on his power. To use his power against Supreme, Spawn is dead. The hourglass is up, and Supreme is laughing at a lump of dust.

In the other books we're doing this #25 thing. For *Bloodstrike* it's like you're doing a book about angels and all of sudden it's about devils. I've never seen a comic that was named after a team suddenly feature a solo character *Bloodstrike* is just going to be a person, and how we get there is all the fun. With *Brigade* and this is the only title we're doing this with, once we jump to #25 we're going to continue the numbering. There will be #26, #27, etc. and at the same time there will be #10, #11, #12, etc

CBC: *What's in the works with Youngblood? I've heard that Jim Shooter will be writing for it*

RL: That's true. I'm coming back as kind of a solo project first. Then later next year, maybe in the fall, Jim will be writing a four-issue story arc.

Some of my favorite comics from my childhood were written by Jim. He wrote the definitive *Avengers*. Even in the eighties when the book was suffering from rotating artist syndrome, I'd still pick it up to see what Jim was doing with it.

And he wrote the definitive *Legion of Super-Heroes*. I picked that stuff up later. When I found out when he started writing, I had to say 'Wow! How old was he?' The guy was thirteen.

So I asked Jim to write me the definitive *Youngblood*.

CBC: *Image has been around now for about three years. Would you say its changed?*

RL: Has Image changed?! Oh, Yeah! Daily! No more Malibu was a big change. And we've hired a bunch of young professionals to do the books.

CBC: *How has Image changed the industry?*

RL: Larry Marder, who does *Tales of the Beanworld* for Eclipse and runs Moondog's Comics is a really great business mind, and he said Image can't fail. This is a great experiment and we're all on the line here. What we did is risky and requires upgrading and monitoring. We want to be successful. We want to be for creator's rights.

None of our artists have carved out a name for themselves yet, but I think some of them will hit hard this year. Image artists are held to a different standard than others. We grade our books. We look at them and say this could've been clearer, draw some more background here, don't be so lazy there. We're trying to do something here that has long term ramifications. We're trying to nurture them.

At Marvel or DC that wasn't the attitude. You say 'Alright, I want to work with you together, develop together,' and the answer was no. Ever since Marvel went stock, all I heard was first quarter earnings, second quarter earnings, third quarter earnings.

If our artists keep developing and they go out and make a name for themselves and make another Image, then we're the stupid ones. But hopefully they won't do that. Hopefully they'll think it was great working there, and let's work together in the future, in the same way Image works now.

It's nice to see our peers giving Image its due. All across the board rate scales have risen. Scripters, pencillers, inkers are all getting better pay, better royalty programs, because of Image. Like this deal Chris Claremont has with DC where he owns his character, all the copyrights and trademarks, and that character can appear in DC Comics. But Claremont can walk anytime, and his character goes with him. Image has been doing that for two years.

We scored a victory. There are a lot of people who want that victory to go away. We were prepared to sell ten copies, but fortunately that hasn't happened.

CBC: *Which character do you enjoy drawing most?*

RL: Badrock. And it will definitely show in the new series.

A round table discussion with the BRAVURA™ founders of this new creator owned line

by Steve Fritz

Along with Dark Horse Comics' Legend imprint, Malibu's creator owned Bravura imprint has made publishers rethink their entire strategy regarding such lines. It should also come as no surprise that Bravura artists are thinking about how they can change things even more

"I think it's something we've all been looking forward to for years," says comics grandmaster Gil Kane, who does *The Edge* with Steven D. Grant. "In fact, it's still in the process of evolving."

"From the response I've been getting, it's leading me to believe that if a book shows some quality to it, people will come and read it," adds Jim Starlin, whose book *'Breed* was the first Bravura title published "It's a tricky business. But if the quality is there, you will maintain your readership. While superheroes are the best source from an economically founded point of view, I don't think they're the only thing we can do. I think America is finally starting to realize that."

Starlin thinks that breaking from the norm will make the Bravura titles stay hot. "The conditions are right for it. We can do different things now that we couldn't do before. We are seriously talking about doing things that most major publishers won't do. They believe most material is done by committee."

In Starlin's world creation by committee means it crushes creativity. Mainly through stripping away any fringe elements that could be the source of new ideas. All the big publishers want is the tried and true

"They're afraid that if they don't do that they won't make as much money as possible," he adds. "That's why they're in the business."

"There's been a resurgence in the industry that people want more than just pretty pictures and cover enhancement," adds Bravura editor Tom Mason. "They also want a story. If there's a story, the readers come back for it again and again."

That, in part, explains why the Bravura imprint apparently placed its trust not only in a group of strong artists, but strong writers.

"Exactly," says Grant "All of us are known for strong writing. One thing I think will also take is that we do more than six issues of each title It takes that long for people to really feel their way and see where the characters are going, to relate to the material. For us, that should be a priority. Hopefully, the Bravura titles will be able to do that "

"The problem was that the reader responds to big shapes," says Kane. "In the end, though, it all hangs on the reader who wants to know where the characters are going and how they relate to them. What I like about the *Edge* is with most [other] comics I can't tell where one hero ends and another one begins. They are even in the same positions over and over again. Not here."

One has to realize, Kane, in particular, knows what he's talking about After all, the man started in 1942 at the age of 17, as the assistant to Joe Simon and Jack Kirby. His first job was to help them on *Captain America*.

"Jack did not," he starts, "NOT,"

EDGE

he emphasizes, "get what he deserved in terms of his contributions at Marvel. They owed him a lot more than he ever received. Still, he did manage to live comfortably throughout his life."

An important thing Kane learned from the Simon/Kirby team was that with creative control comes power.

"When he was partners with Joe Simon they had some extraordinarily good years when they were publishers of Crestwood and Jack created *Young Love*. Also, when they left *Captain America* again for DC, Joe negotiated an extraordinary deal for both of them because it included a percentage, which is something no one had ever gotten before."

It's that knowledge that seems to drive Kane and the other Bravura creators. The fact that creator-owned deals are still a relatively nebulous thing, Kane is keeping an eye on them

"It's still at the point where people are getting together and hatching different deals. As different deals work out, creators get a better understanding of what publishers really are and share that information with each other. From there, I'll be real curious to see what happens as people go on and so forth. I'll really know we made it when we don't have to draw superheroes all the time. Right now, that's all the creator-owned deals have involved. You'd be surprised to learn that, with a lot of these creators, superheroes are usually not their first choice and more to do with the bread and butter of the business. I'll know we made it when we don't have to rely on them."

Kane isn't the only veteran in the group, though. Howard Chaykin, Jim Starlin, Steven D Grant and Peter David all had worked for the late First Comics. Chaykin, however, started elsewhere, but he rose to fame when he created *American Flagg* for First. Believe it or not, that title was also creator-owned. So was Starlin's *Dreadstar*. And as can now be seen in *Power & Glory* #4, Chaykin's back with the character. For those who don't recall First, it was a somewhat rebellious publisher for its day, and Tom Mason sees the fact that a number of First creators are now working for Bravura as natural.

"We knew Walter Simonson and Steven Grant for a long time," Mason recalls. "We knew that they had projects they wanted to do. They got in contact with Chaykin and he said 'You know, maybe we should just group them together under Bravura and see if we can get more stuff done that way.'"

"Basically, the creators see Bravura as their own universe," adds Malibu's president Scott Rosenberg.

"The one main difference is we own the Bravura name," adds publisher Dave Olbrich. "That's something Malibu wanted and that the Bravura artists were enthusiastically behind."

"Whenever you do a creator-owned line you are going to attract a group of artists who are accustomed to doing their own thing and First artists were that more so than not," Mason continues, getting back on the subject. "All First artists broke in at the same time, worked together for the same publisher and all worked in the New York area.

A-X

They kept in touch afterwards. They were the young turks of comics ten years ago, so is it surprising that they would be trying to do it again?

"Also, it's no surprise that when they got started they would also go towards some of their creations at First. It was never a big secret that American Flagg was going to be in the last chapter of *Power & Glory* From there, you can imagine that there's some connection."

In this situation the familiarity is breeding success. As of press time *'Breed* #1 was a complete sell out at 122,000 copies. *Power & Glory* #1 (both covers A & B) were in such demand that Malibu had to go to a second printing. This kind of success is spurring the creators to think up more.

BREADSTAR

"It's something we're talking about," says Starlin. "You look at the success of titles like Dave Sim's *Cerebus* or Jeff Smith's *Bone* and you have to think it is coming. I'm not doing a long john comic with *'Breed*. I'm doing a monster with a machete. It's a start."

"Each generation of characters spring out of their own tradition of previous characters," adds Kane. "They must be relevant with the times and nobody should be out of their time. Comics today have a different twist to the page because of all the incredible changes that have happened in how you produce comics. If it has any negatives, it puts in a whole preoccupation with big shapes almost to the complete sacrifice of the story. I think one of the reasons why there was a fall-off in readers is the lack of cohesive narrative. Who wants to read something if the story isn't clear?"

As such, Kane has his own ideas on how to tell a story. His dreams include such things as illustrated books with text on the bottom and more pages per comic. He also would want to do anthologies under Bravura.

"The longer comics would be like comparing a short

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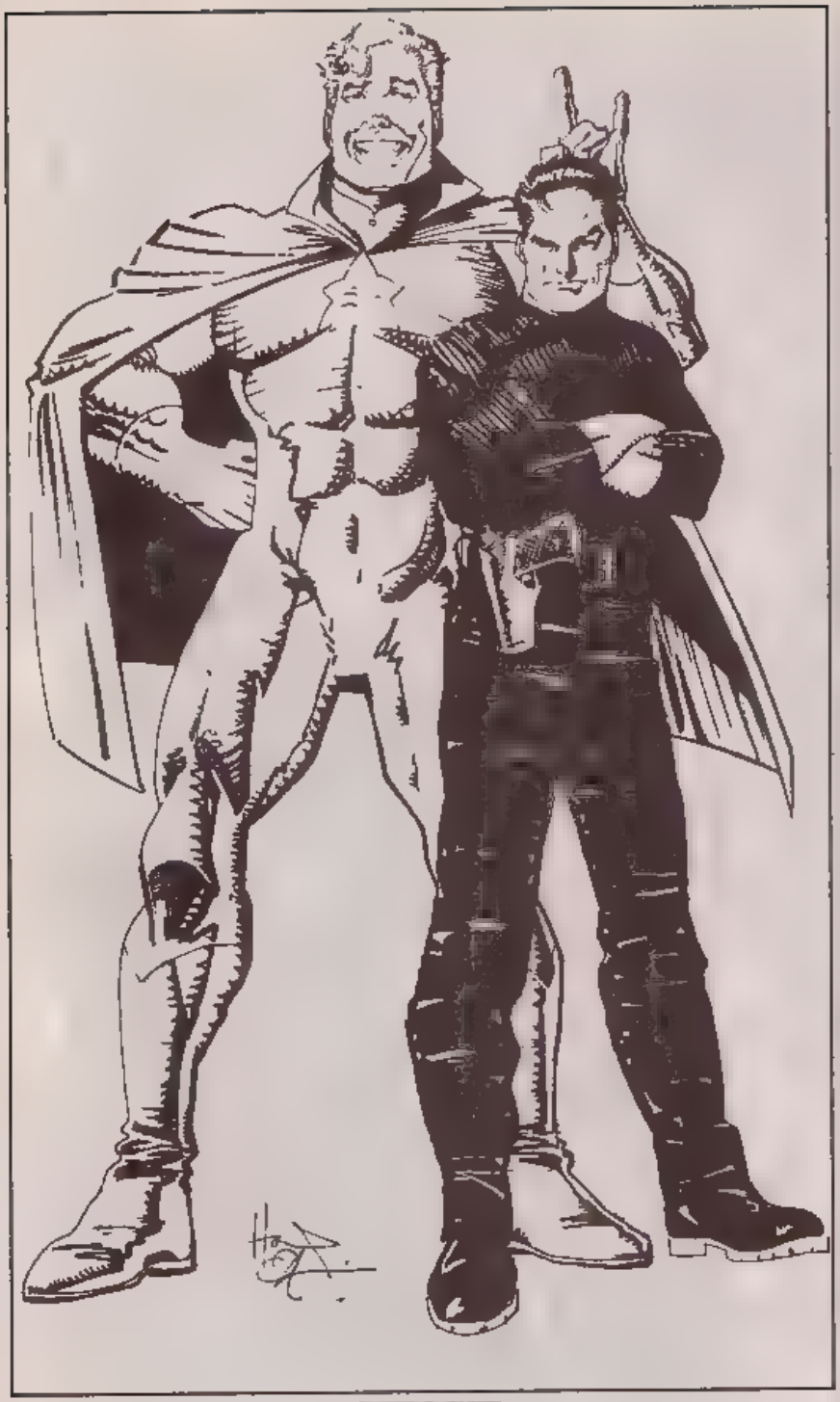

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story to a novel," says Kane. "The way things are broken down into five or six issues anyway, why not do it all in one book? Also, I like the return of anthology magazines like *Vanity Fair*. So why not have the same thing in comics? This way you can throw in your superhero comic as well as introduce more fringe stories like some love stories and others. I see things like Bravura as a way to make things change. That is my dream. I'm already proposing it.

"I have a three-book arc that would run 48 to 64 pages each. I think the idea is not that far away. I'm also proposing a lot of other things that will not fit into the 32-page format."

Whether Kane's dreams do come true or not, with the initial success of Bravura, it could very well happen.

CBC

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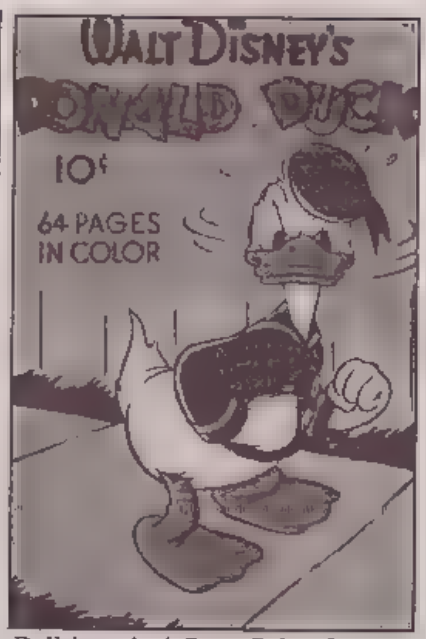
Golden Age Extra

The Funnies...Animals, That Is

By James Chambers

Throughout the forties, funny animal books rivalled superhero comics in both popularity and sales. Successful animated shorts featuring characters such as Mickey Mouse, Donald Duck, Bugs Bunny and Porky Pig, caught the attention of publishers and made the leap from silver screen to four-color page. Unlike other comics, which began with reprinted daily strips, funny animal comics came from the movies to both newspapers and comics. Disney characters were the first to be adapted, starting with *Mickey Mouse Magazine* in 1935. K.K. Publishing produced the magazine, and successfully marketed other licensed items, proving Disney's mass appeal. Originally *Mickey Mouse Magazine* contained more text pieces and games than cartoons, and appeared in an over-sized format. By 1940 the cartoon portions of the publication were the reader's favorites and a strong factor in the book's sales. An all-cartoon Disney publication was the next step.

Dell Publishing had helped pioneer the comic book field. The company's 1929 over-sized *The Funnies*, a collection of newspaper strips, foreshadowed the publishing wave of the next two decades. Working with comic book packager Max C. Gaines, Dell introduced *Popular Comics* (2/36), *The Funnies* (10/36) and *The Comics* (3/37), ongoing reprint titles. In 1938 Dell released two reprint anthologies, *Super Comics*, featuring "Dick Tracy" and "Terry and The Pirates" and *Crackajack Funnies*, which included the original adventures of "The Owl"



Dell launched *Four-Color Comics* one of their longest running titles, in 1939. The book's rotating roster featured different characters in each issue and allowed it to experiment with new ideas.

Dell rocked the industry when it released *Walt Disney's Comics and Stories* (10/40) under license. After a favorable Donald Duck tryout in *Four-Color Comics* #4 (1939-40), Dell felt the Disney characters had potential. Reprinting Floyd Gottfredson's daily Mickey Mouse strip and Donald Duck strips by Al Taliaferro, *Walt Disney's Comics and Stories* was an incredible hit. Dell quickly followed through and purchased the license to Warner Brothers' cartoon stable. *Looney Tunes and Merrie Melodies* debuted in 1941 starring characters such as Bugs Bunny, Elmer Fudd and Porky Pig. Artists drawing the book included Chase Craig, George Storm and a young Walt Kelly. Securing its position at the top of the funny animal market, Dell acquired a license for the creations of the Walter Lantz studio Andy Panda made a well-received appearance in *The Funnies* #61, and by issue #65 Dell renamed the book *New Funnies* and filled it with strips starring Woody Woodpecker, Andy Panda and Oswald the Rabbit.

Dell's first all-original effort came in 1942 with *Animal Comics* #1 This also marked the debut of Walt Kelly's "Pogo", which became an enormously popular cartoon strip. *Albert Alligator and Pogo Possum* appeared in 1946 and by 1949 *Pogo* was on the Dell publishing roster. Kelly's cartoon reached its greatest audience in 1948 when it achieved national syndication as a daily newspaper strip. Kelly, whose creation is still in production today, is one of the top artists from this period and a major influence on the genre and its creators

By 1942 other publishers learned Dell's lesson. The first competition came from Timely Comics' *Krazy Komics* (7/42), and new characters such as Ziggy Pig and Silly Seal, Toughy Tomcat, Chester Chipmunk and Posty Pelican. Creators Kim Platt, George Klein, Stan Lee, editor Vince Fago and even publisher Martin

Goodman, made cameo appearances in their strips Striking a deal with Paul Terry, one of the few cartoon makers not working with Dell, Timely published their second effort, *Terry-Toons*, in late 1942. The Terry-Toon stable included Gandy Goose and Oscar Pig, and, by 1945, Mighty Mouse, Paul Terry's most enduring creation. Timely continued to experiment, using "Superbunny", their flagship strip, to carry *Comedy Comics* (4/42), *Comic Capers* (Fall, 1944), *All Surprise* (Fall, 1943) and ultimately a solo title. In 1947 St. John Publishing took over the Terry-Toons properties.

Around the same time Better/Standard Publishing entered the field with *Coo-Coo Comics* (10/42). Though mostly straight funny animal cartoons, one strip stood above the rest. "Supermouse", the first continuing super-animal strip, was also one of the first to spoof the superhero genre, a theme that became very popular.

Two months later, Fawcett Publications delivered their own entry. Entitled *Fawcett's Funny Animals*, the comic banked on the success of Fawcett's Captain Marvel and starred Hoppy the Marvel Bunny By speaking the name Shazam! Hoppy gained powers which made him the World's Mightiest Mortal Rabbit Engineered by one-time Disney animator Chad Grothkopf, *Fawcett's Funny Animals* continued publication for a decade.

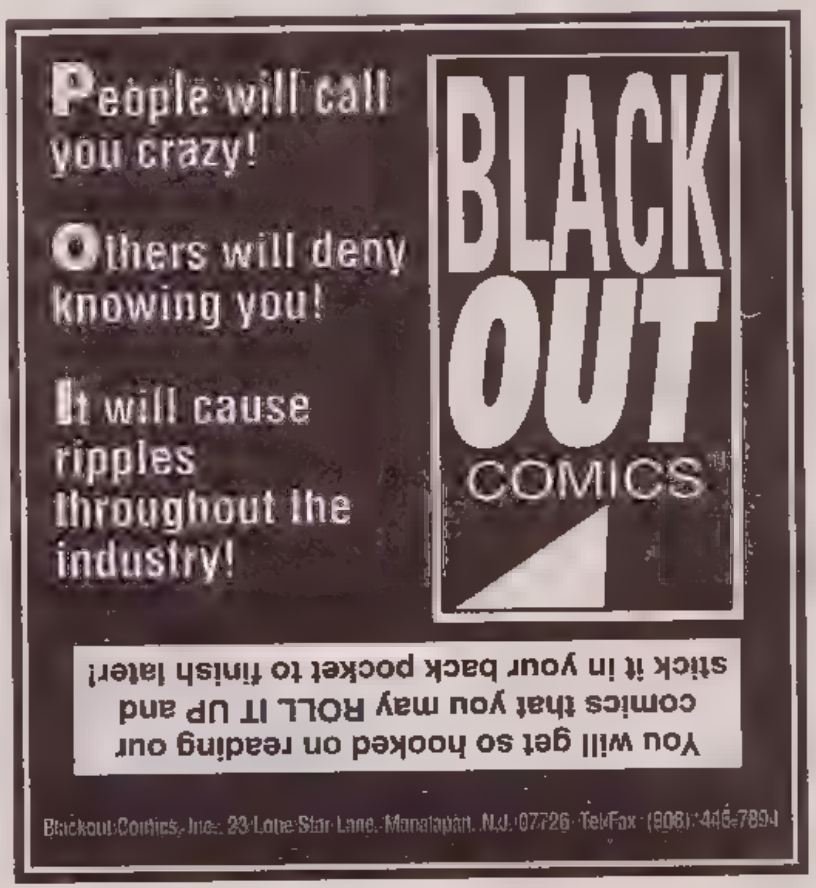
As the field grew, however, Dell was not to be left behind. Introducing *Fairy Tale Parade* (6/42), *Our Gang* (9/42) and *Raggedy Ann and Andy* (1942), Dell experimented with a mix of funny animal strips and humorous strips featuring human characters. Mickey Mouse and Donald Duck starred in *Four-Color Comics* on a regular basis, including *Four-Color Comics* #9 (8/42), which featured the first work of artist Carl Barks on a Donald Duck story. Barks went on to become the regular "duck-artist" for *Walt Disney's Comics and Stories* for over twenty years, starting with issue #31. A master storyteller and the creator of Scrooge McDuck, Barks is one of the greatest cartoonists to work in the field. His work is still reprinted around the world today.

National Periodical Publications

jumped on the bandwagon in 1944 with *Funny Stuff*, developed by Sheldon Mayer and packaged under the All-American label. *Funny Stuff* starred characters Blackie Bear and Bulldog Drumhead as well as Mayer's Rufus J. Lion and McSnurtle the Turtle, a spoof of the Flash. *Real Screen Comics* (Spring, 1945) followed the next year, adapting Columbia Pictures' "Fox and the Crow". Relying on the Ben Sangor Shop, a group of animators on the West Coast, National continued adding titles such as *Fox and The Crow* (12/51) and *Funny Folks* (4/46), and revamped existing ones such as *Comic Cavalcade* and *Leading Comics* to bolster their funny animal lineup The Sangor Shop ultimately went on to produce its own funny animal comics through an agreement between Ben Sangor and Fred Iger American Comics Group's (ACG) funny animal books included *Ha-Ha Comics* (1949) and *Giggle Comics* (1948), but they were successful in other genres as well.

When superhero profits began to drop off, funny animal books held their ground. Most survived the Comics Code Authority purge of the mid-fifties because of their wholesome reputation. But during the sixties their popularity waned until they vanished almost entirely during the seventies. Gladstone Publishing revived the field in 1986 with an all-new line of Disney Comics still in production

CBC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****Silver Bulletins****

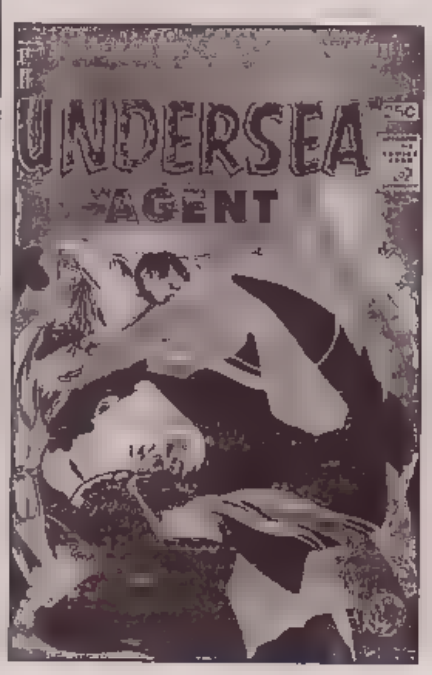
Tower Comics

By JAMES CHAMBERS

By 1965 superhero comic books sold better than they had for nearly twenty years, and the success of Marvel and DC Comics attracted many new publishers. One such man was Harry Shorten, a paperback publisher who had once worked for Archie Comics. Shorten targeted his resources on the comic book market, and hired Sam Schwartz, another Archie veteran, to oversee the project. Over the course of four years the two produced a total of nine different comic book titles under the Tower Comics label. Tower released *T.H.U.N.D.E.R Agents*, their first comic book, in late 1965. Though primarily superhero adventures the comic was influenced by the espionage craze fueled by popular movies and television shows such as *The Man from U.N.C.L.E.*, the James Bond series and *Secret Agent*. With the combined appeal of superheroes and superspies, *T.H.U.N.D.E.R. Agents*, quickly secured a strong readership. Published in a double-sized format, each issue sold for 25 cents and offered several complete stories. Although the last issues appeared sporadically, Tower kept the series alive until 1969.

Created by Len Brown and Wally Wood, the original T.H.U.N.D.E.R. Agents used the fantastic gadgets of a scientist murdered by agents of the Warlord. Under the direction of the United Nations T.H.U.N.D.E.R. (The Higher United Nations Defense Enforcement Reserves) sent operatives around the world to confront evil organizations such as Warlord and Spider. A special belt endowed Dynamo with tremendous physical strength; Menthor's helmet gave him psychic powers; and NoMan possessed a series of android bodies between which his human mind could switch instantaneously. A team of non-powered agents, The Thunder Squad, often worked in tandem with the other agents, but tackled their own cases as well. As the series evolved T.H.U.N.D.E.R.'s roster changed. The death of Menthor, killed off because his power was a visual dud, paved the way for Lightning, a speedster, and Raven, a flier with armor plated wings, both co-created by Steve Skeates with Wally Wood and Sam Schwartz. Each *T.H.U.N.D.E.R Agents* comic included solo episodes starring the super-agents, Thunder Squad adventures, and features where both groups worked together.

Hoping to recapture the simplicity of Golden Age comics, Tower offered short stories, emphasized plot over characterization and kept dialogue to a minimum. Still the sparse characterization of *T.H.U.N.D.E.R. Agents* made it memorable. Isolated in his mechanical body NoMan often grew wistful and sometimes even suicidal over his situation. Dynamo, though physically strong, had a weak mind. Lightning was so straight-laced that writer Steve Skeates wrote him into an outlandish world in the satirical tradition of Simon and Kirby's *Fighting American*. The fact that the T.H.U.N.D.E.R. Agents received their powers solely from their costumes also helped define the characters as did the fact that being heroes was the T.H.U.N.D.E.R. Agents' job rather than a higher calling.



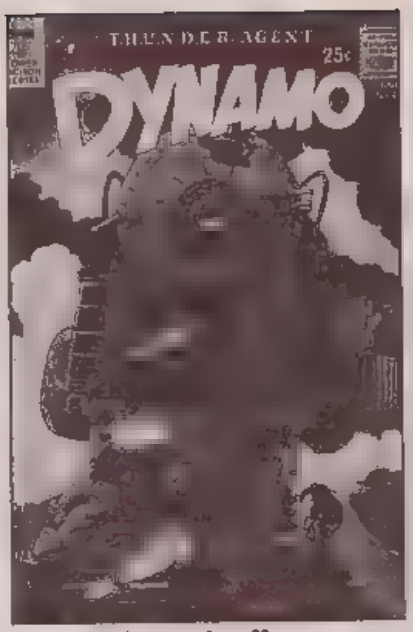
The often high quality of the books was assured by Wally Wood. Official editor Sam Schwartz knew little about superheroes and relied on Wood's knowledge and expertise. Tower hired artists such as Dan Adkins, Reed Crandall, Steve Ditko, Gil Kane, Mike Sekowsky, Chic Stone, George Tuska, Ogden Whitney and Wood. Writer's included Roger Brand, Len Brown, Russ Jones, Gil Kane and Steve Skeates. Most had worked previously for other publishers, and continued in the industry after their tenure at Tower. With some of the Silver Age greats behind it, *T.H.U.N.D.E.R. Agents* became one of the better comic book series of its period.

Tower's other books did not fare as well. *Undersea Agent* starred Lt. Davy Jones and Skooby, agents of an undersea organization similar to T.H.U.N.D.E.R. Schwartz had faith in the comic, but inexperience prevented him from anticipating the book's failure. Wally Wood, who believed the title was a clunker, steered clear, even to the point of keeping Undersea Agent from crossing over with the T.H.U.N.D.E.R. Agents. Undersea Agent's only appearance in

T.H.U.N.D.E.R. Agents came in issue #13, when a scheduled Raven story fell through, and the space needed to be filled quickly. Even Steve Skeates, who scripted many *Undersea Agent* adventures after issue #3, did not particularly like the character.

Tower launched two spin-off titles, *Dynamo* and *NoMan*. Both featured the same talent that produced T.H.U.N.D.E.R. Agents, yet neither sold as well. *Dynamo* lasted four issues and *NoMan* only two. A third book, *Lightning*, was even announced in the Tower letters pages, but never released. Tower also published *Tales of T.H.U.N.D.E.R.*, a one-shot collection of reprints. *Fight the Enemy*, Tower's only war comic, sold poorly and lasted only three issues.

Tower's other success was *Tippy Teen*. With characters and settings similar to Archie, Schwartz actually relied on many of Archie Comics' creators. Schwartz's experience with the genre helped make *Tippy Teen* one of the better Silver Age teen comics, and kept sales high. Tower offered *Tippy's Friends Go-Go and Animal* and *Tippy Teen Teen-In*, all in the 25 cent double-sized format, as



well, but these spin-offs were more exposure than Tippy could support.

By 1969 Tower canceled its entire line in response to low sales and distribution difficulties. Tower's swift expansion doomed it to an early grave. While *T.H.U.N.D.E.R. Agents* and *Tippy Teen* both sold well, the weight of four secondary titles dragged them down. Another factor was a lack of communication between Shorten and Schwartz. Even as Shorten pulled the plug, Schwartz was announcing the new *Lightning* comic and all titles were in full production.

T.H.U.N.D.E.R. Agents has since been revived a number of times. *JCP Features*, a 1981 black and white one-shot, allowed John Carbonarro to establish ownership of the T.H.U.N.D.E.R. Agents copyright. In a remarkable oversight Tower failed to copyright any of the characters they had created, allowing Carbonarro to secure control of the entire T.H.U.N.D.E.R. lineup. Archie Comics published two issues in 1983, and the short-lived *Wally Wood's T.H.U.N.D.E.R. Agents* appeared later that decade. Nemesis Comics had currently planned to revive the series under license from Carbonarro, and publish all-new adventures of the T.H.U.N.D.E.R. Agents, as well as a reprint series sometime in 1995, but this has all changed since Nemesis has recently discountinued publishing.

(Editors Note. Thanks to Steve Skeates for providing some facts used in this article)

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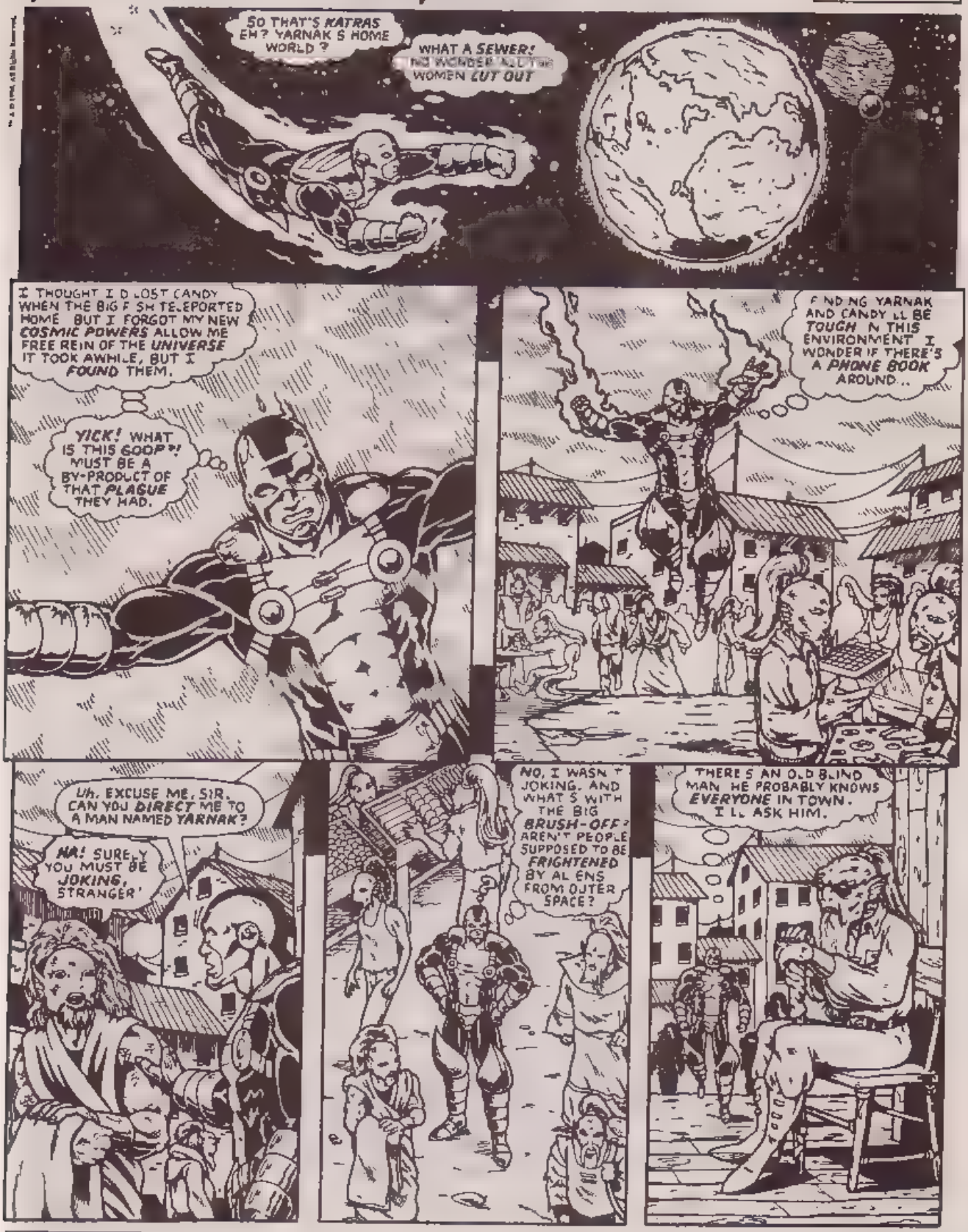

SO THAT'S KATRAS EH? YARNAK'S HOME WORLD?
WHAT A SEWER! NO WONDER ALL THE WOMEN CUT OUT
I THOUGHT I'D LOST CANDY WHEN THE BIG FISH TELEPORTED HOME BUT I FORGOT MY NEW COSMIC POWERS ALLOW ME FREE REIN OF THE UNIVERSE IT TOOK AWHILE, BUT I FOUND THEM.
YICK! WHAT IS THIS GOOP?! MUST BE A BY-PRODUCT OF THAT PLAGUE THEY HAD.
FINDING YARNAK AND CANDY'LL BE TOUGH IN THIS ENVIRONMENT I WONDER IF THERE'S A PHONE BOOK AROUND..
UH, EXCUSE ME, SIR. CAN YOU DIRECT ME TO A MAN NAMED YARNAK?
HA! SURELY YOU MUST BE JOKING, STRANGER!
NO, I WASN'T JOKING. AND WHAT'S WITH THE BIG BRUSH-OFF? AREN'T PEOPLE SUPPOSED TO BE FRIGHTENED BY ALIENS FROM OUTER SPACE?
THERE'S AN OLD BLIND MAN HE PROBABLY KNOWS EVERYONE IN TOWN. I'LL ASK HIM.

EXCUSE ME, SIR. I WAS WONDERING, HAVE YOU HEARD OF A MAN CALLED YARNAK?
WHY, HAS HE STOLEN SOMETHING FROM YOU, TOO?
WHY. ER--YES, HE HAS, IN A WAY. WHY. DOES HE DO THAT OFTEN?
LET ME PUT IT THIS WAY, DO YOU SEE HOW DIRTY AND RUN-DOWN EVERYTHING IS DOWN HERE? HOW THE MEN SCURRY BY WITH HOPELESS LOOKS AND THE WOMEN ARE NOWHERE TO BE FOUND?
ER YES.
NOW, DO YOU SEE THAT BIG CASTLE UP ON THAT HILL, WITH THE CRYSTAL CLEAR MOAT AND THE GLITTERING JEWEL-ENCRUSTED FACADE?
ER--THAT ONE? YES, WHAT ABOUT IT?
WELL THAT'S WHERE YARNAK LIVES, WITH HIS 300 WIVES AND 900 CHILDREN.
OH, BOY I THINK SOMEBODY'S BEEN TELLING ME FISH STORIES!

TO BE CONTINUED...

What's Hot

In Comic Books

Fan Favorites

1. PROPHET #4

For the second month in a row, Stephen Platt's first artwork for Image Comics is tops on the Top Ten list. Though all he did was draw a variant cover for this issue, his cover version is far out selling the other. It is obvious that Platt's popularity has carried over two-fold from his stint on Marvel's *Moon Knight*. *Prophet* wasn't doing too bad to begin with, now, forget it. It seems the name Platt equals Prophet.

2. MARVELS #2

Here we go again. Another month, another *Marvels*. *Marvels* #2 is easily the hottest issue of the series so far. Could this be because it was underordered? Or maybe because the demand had grown after everyone saw how absolutely gorgeous issue #1 was and the supply was not there to fulfill it. Or, then again, maybe it is because the story and artwork are just that good. I don't know. What I do know is that you had better get one of these marvelous books before it's too late.

3. MOON KNIGHT #57

Did someone say Stephen Platt? That's right, even though he is now burning up the drawing board for Image, his past work for Marvel Comics is what made him the household name we know today. Throw into this issue an appearance by everybody's favorite web-slingger and add in the comparisons to the Spawn-tastic Mr. McFarlane and you get a genuine winner.

4. BEAVIS & BUTT-HEAD #1

First, America's favorite teenage idiots conquered the TV world. Then, they set their perverted sights on comicdom. And, as you can tell by the popularity of this title, they've succeeded. This book was so hot it immediately went to a second printing. Fans across the nation went wild for this book. It seems reading about their exploits is as cool as watching them.

5. GAMBIT #1

Marvel dealt themselves a winning hand when they decided to give the ragin' cajun his own series. His popularity in the *X-Men* titles as well as his appearances on the animated TV show have made the demand for this issue incredible. If the series continues to be high quality and the story starts to delve into this mystery man's origins, look out!

6. LADY DEATH #1

Chaos! Comics has cracked the Top Ten for the first time with this killer issue. A fantastic looking chromium cover, an appearance by Chaos' other hot property, Evil Ernie, and the fact that this book has a small print run made it an instant sell out. Collectors have been paying $8-$14 for a chance to meet Lady Death herself. If you are thinking of doing so, be careful!

7. MARVELS #3

Alex Ross, Alex Ross, Alex Ross! His beautiful painted artwork coupled with the wonderful Kurt Busiek story made this series something to behold. The Marvel Universe has never looked so good. Using a new perspective, telling the story through the eyes of an average citizen, was a major coup that other companies could follow. Imagine what it was like to be there at the dawning of the age of superheroes, or buy this book and read all about it.

8. WOLVERINE #75

Marvel's most popular mutant gets his butt kicked and loses his adamantium skeleton at the hands of fan favorite villain Magneto, and retailers underordered it. Is it any wonder this book is blazing hot?

9. NINJAK #1

Just when you thought this book couldn't get any hotter it does! The chromium wraparound cover, Joe Quesada's art, the great story, and the relatively low print run all made this one to watch. Now that Quesada has left the book and the artwork will never be the same, the demand for this issue, featuring Quesada's first work on the *Ninjak* title, will only increase. If you had any doubt before, this fact will surely change your mind.

10. GEN 13 #1

This is a Jim Lee number one issue, what did you expect? Couple that with the fact that it stars a team of kids, which all kids enjoy, and you have a Top Ten book. Remember the original X-Men? Also, did I mention that this was a Jim Lee number one issue? I hope you get the point!

INDEPENDENT REVIEW

By IAN M. FELLER

What do fugitives, prison officials, sheriffs, soldiers, scientists, space aliens, the underground resistance and secret government projects have in common? They all play integral roles in *Outbreed 999* #1 from Blackout Comics.

You've seen the ads, you've heard the hype, now comes the true test. Is this comic any good? No, it's not just good, it's great! Blackout has done a magnificent job of introducing to the comic world a new brand of comics. This is not just a superhero comic...not just a science fiction book...not just an adventure comic, but a wonderful combination of all three.

The story involves the escape of a fugitive, inmate 999, from a secret government experiment. He had been held against his will, unaware of what was being done to him. After making his escape, inmate 999 begins the ride of his life. Trying to uncover clues to help solve the mystery of what was done to him and desperately trying to avoid the law enforcement agencies bent on destroying him before anyone finds out what is going on, he dodges bullet after bullet

All the while, the warden of the prison in which he was held and an evil sheriff have been working dirty deals with an alien race for technology that will enable them to take over the Earth. Now that inmate 999 has escaped and there is the possibility of their plan being exposed they must do whatever they can to bring him back or kill him on the spot.

This is where the underground resistance comes in. Knowing he is living proof of this attempt at world domination, they enlist him into their ranks and use his newly found alien powers for the good of mankind. When the U.S government fails to bring him in, the aliens find their own method. One that inmate 999 will think twice about destroying. His girlfriend!

Outbreed 999 #1 has all the components to make it a comic everyone will want to read. Non-stop action, intrigue, a well written story with the nice touch of humor, and high quality artwork. The action will keep you on the edge of your seat the whole time you read this, and you'll find yourself rooting for inmate 999. At least I did.

The creative team is comprised of new-comers to the comic world. Writer Bruce Schoengood brings a horror, sci-fi, adventure background in with him from his days as editor of the short lived *Horror Fan* magazine. His script is tight and develops well over the course of 26 pages. There are many characters and plot developments introduced throughout this first issue yet the story is easy to follow. His characterization of inmate 999 tugs at your heart. You can relate to the mental anguish he suffers. I'm looking forward to seeing where Schoengood will take this character in the future. You will too.

The pencils are handled by Bob Berry, an ad man by trade. This is his biggest comic job to date, and what a job he's done. He has immediately developed his own art style; unique and detailed, but not to the point of overkill. You can feel the emotion drawn into the characters faces; Inmate 999's fear and anger, the sheriff's lack of compassion.

Berry's page layouts keep the story flowing smoothly from start to finish. The story could probably be understood without the word balloons. The detail can also be seen in his panel backgrounds. What is occurring in them is almost as important as the action in the foreground. No detail is spared. Whether it's a tree, a building, or a board room, you'll know it immediately. If you've read this column before, you know I love this stuff. This one is a winner.

Berry's pencils are skillfully inked by Dave Gutierrez. His use of blacks only helps increase the impact felt by Berry's pencil work. It is this use of blacks that makes the emotion in the characters really jump off the page.

My advice to you is to run out and get this book before it's too late. This one is destined to be a classic. There are elements here that some other companies should take note of. A quality, action-packed, intriguing story, with artwork that compliments it without overshadowing it.

Outbreed 999 #1 is a full color $2.95 comic and is available through your local comic shop. If they don't carry it, ask them to get it for you. If not you can order direct by writing to Blackout Comics, 23 Lone Star Lane, Manalapan, NJ 07726 or by calling them at (908) 446-7894. If you don't, you will be sorry!

COMIC CARD CORNER

BEAVIS & BUTT-HEAD CARDS

Beavis and Butt-head, MTV's mega-popular cartoon suburban couch potatoes, are now on trading cards thanks to Fleer. The 150-card set includes: actual series animation cels, art from their best-selling book "MTV's Beavis and Butt-head: This Book Sucks", and all-new art and text from the series' creative team. A bonus set of ten "scratch n' sniff" cards have been randomly inserted in packs.

All cards are gold-foil stamped and the set is made up of ten subsets: Episodes, Metamorphosis, Characters, Beavis and Butt-head, Holidays, Childhood, Haikus, Miscellaneous, Burger World, and Tattoos. The suggested retail price for a 10-card pack is $1.79.

LARRY ELMORE CARDS

TSR's other top fantasy artist, **Larry Elmore**, joins Keith Parkinson by being featured in a new card series of his own from FPG. Since Elmore started working at TSR over a decade ago, his "Sword and Sorcery" artwork has set new standards for composition and excitement in fantasy paintings. The 90-card set includes the usual FPG style: full-bleed images with text written by the artist on the card backs.

Ten cards are included in each pack, 36 packs are in each box, and 12 boxes are in each case (no more than 5,000 cases produced). Every case contains a free, special "10-up" uncut sheet of cards signed and numbered by Larry Elmore. Randomly inserted in packs are five different "Metallic Storm" cards and 1,000 autographed cards

MORE STAR TREK CARDS

A 100-card set entitled **The Making of Star Trek: The Next Generation** has been produced by SkyBox, which offers an "insider's guide" to the magic behind the TV show. Included in the set is exclusive on-the-set photography taken during the filming of the final episodes of *Star Trek: The Next Generation*.

Each complete set also includes a unique bonus collectible (not yet revealed) and a certificate of authenticity. The Platinum Edition contains an original holographic "shim" (or holographic "master" — whatever that means) housed in a rigid display. The Gold Edition includes an exclusive, custom-designed collector pin commemorating the last episode of *ST:TNG*. Finally, the Collector's Edition contains an all-new interactive trading card technology called "Imagiscope", including one custom-designed viewer and five 3-D imagiscope cards. The three versions are available through specialty channels and direct response.

ULTRAVERSE II CONTEST

If you haven't noticed already, SkyBox is offering Original Art Exchange cards in randomly inserted packs of **Ultraverse II** cards - SkyBox has purchased a total of 62 pieces of original artwork created for this card line. Each winning card was embossed with a SkyBox seal and the blank card backs include hand written legal copy about the contest. Forty-five Original Art cards were randomly inserted and the remaining 17 were given away to lucky winners at the New York Comic Book Show this past February, and to a few selected press members. So, will collectors keep the one-of-a-kind exchange card or go for the original artwork? Hmmm.

THE SHADOW KNOWS

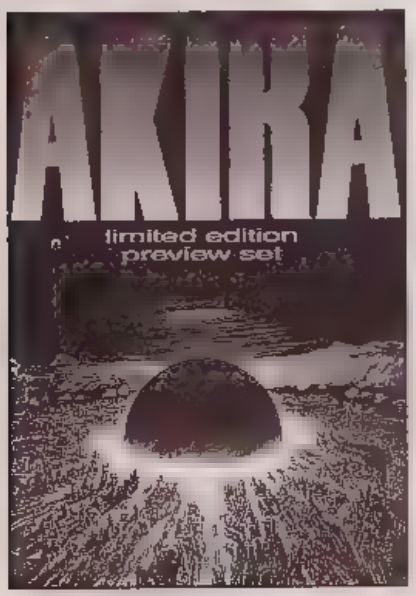
A 90-card set featuring the charac-

ters and storyline of the new movie release of **The Shadow** starring Alec Baldwin has been produced by Topps Each card is UV coated and gold-foil stamped. Special extra features of the set include unique interpretations of this fan-favorite character by a dozen of comics' finest illustrators, plus a Dark Horse Comic subset featuring the best of the latest comic book incarnation

Each pack contains one of ten foil-printed Shadow Legend cards created by artist Jim Steranko or one of four Topps Finest Shadow chase cards, plus seven regular set cards. 36 packs are inside each box and 10 boxes are in each case.

AKIRA CARDS

Cornerstone Communications is producing and will soon be releasing a card set based on the story of **Akira**. The 110-card set tells the story of the animated motion picture *Akira* from an original 35mm print. Chase card sets include, Neo-Tokyo cityscapes, Character profiles, Otomo pencil sketches, and Fine Art by Otomo (the story creator). A 10-card preview set was also released that consists of nine full-bleed cards and one prism card.



JULIE BELL CARDS

Cardz has produced a 55-card set featuring the artwork of fantasy artist **Julie Bell**. The cards are available in 8-card packs and have a suggested retail price of $1.89 each. Inside the set is Bell's artwork for *Heavy Metal*, Marvel Comics, and for books such as *Stonehenge*, and *Conan and the Treasure of Python*. Several popular video game packages for which Bell was commissioned to illustrate are also found in the set.

A special 10-card Tekchrome set has also been randomly inserted in packs. The Tekchrome card backs include Bell's notes and comments on her work.

THE FLINTSTONES

Return of The Flintstones from Cardz is a new set based on the Hanna Barbera TV show (not the recent movie release). The set features characters and stories from the well-known episodes and several *Flintstones* TV "specials". Included are at least eight activity cards. Other information, like how many cards make up the set and other special inserts, is yet to be released

FEMFORCE CARDS

Three different 14-card sets are available featuring the **Femforce** comic book characters and story, produced by AC Comics. The second and third series sets are also available signed and numbered by the creators of the comic book. Sets are available at most comic book stores

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CHICAGO
COMICON
July 1-3

SAN DIEGO
COMIC CON
Aug. 1-7

THE FLAGSTONES?

The Cartoon Network's library has done it again. They have uncovered the original pilot for *The Flintstones*. It's the first time it will be aired to the public, ever. For Toon historians, this is a major find as no one really knew that darn thing existed.

There's a number of interesting differences between the pilot and the first show. Unbeknownst to most toon heads, the show was originally called *The Flagstones*. The theme song actually goes "Flagstones...meet the Flagstones," with the appropriate credits throughout the segment.

The voices are also different. Fred Flintstone (Flagstone?) was voiced by the late, great Daws Butler (Huckleberry Hound and Yogi Bear), not Alan Reed. Mel Blanc was still the original voice of Barney Rubble, but his wife Betty was voiced by June Foray (Rocky The Flying Squirrel). Bea Benedict replaced Foray with the first episode. In later episodes Blanc would quit *The Flintstones* and Barney would also be voiced by Reed. The only "original" from the pilot is Jean Van Der Pym, the voice of Wilma.

The reason why Hanna-Barbera changed the name was to avoid confusion with the then very popular newspaper strip, *Hi & Lois*, who's last names were Flagstone. Joe Barbera and William Hanna also thought of the Gladstones as a possible name, but television history was set when they decided on The Flintstones.

Of course, it was the success of *The Flintstones* (and Jay Ward's Rocky) that would spawn a number of prime time animation shows in the '60s. Hanna-Barbera surely benefited when they started airing *The Jetsons*, *Top Cat* and *Johnny Quest*. *The Simpsons* proves that prime time toon shows can survive on the big, bad networks. Unfortunately, track records of *Fish Police*, *Family Dog*, *Capital Critters* and the latest casualty, *The Critic*, shows that it's a rough row to hoe.

The Cartoon Network will start airing *The Flagstones* pilot this month as well as a number of other animation rarities from the H-B vaults. It will be part of a regular rotation of *Flintstones* shows for the months of May and June in anticipation of the upcoming *Flintstones* movie.

THE CRITIC

In an episode of ABC's *The Critic*, the lead character, a movie Critic best described as Roger Ebert ate Gene Siskel, was in the rating's basement. Part of the problem was he was in a rut. He'd said the same thing—ver batem— about Tom Cruise for five years. His boss, modeled after Ted Turner, was more than willing to point it out to him.

He decides to strip naked and write his next show in the nude. That's when the boss comes through the door. He didn't open the door, but there's a nice hole in the wall. The visit was to tell our hero he'd been canceled. His show was being slaughtered by a dancing hippo (modeled after Barney The Dinosaur). The still nude critic bolts from his desk, gets down on his knees and pleads pitifully that he get a second chance.

Of course, that's when a tabloid photographer runs in and snaps a picture of them for the rush edition...heck of a way to make a headline, eh?

Sometimes I just wonder if James Brooks and Film Roman weren't writing from experience.

As you know, *The Critic* has been put "on hiatus" by ABC after that episode. The reason was simple, after a particularly incredible start (#15 on the Nielsens), it sank steadily until ABC noted it dropped down to the 50s and 60s. After a six week run, ABC decided to rethink their strategy before running their remaining seven episodes.

Aside from the fact that *The Critic* was an animated series, it had a lot of things going for it. First, it was written by James Brooks and his cronies. Brooks helped create *The Mary Tyler Moore Show* (and its spin-offs), *Taxi* (and it's spin-offs) and currently collaborates with Matt Groening on *The Simpsons*. Film Roman does the grunt work on *The Simpsons* (Brooks and Groening just write the scripts) as well as the *Garfield* specials, *Mighty Max* and critically acclaimed children's show *Cro.*"

When unveiled at a major TV critics conference in L.A., *The Critic* was a giant hit. It was the only show that got out with universal praise. An ABC spokesperson said armed with those kinds of reviews, the network decided to give it a proper kick-off. For its debut, it was sandwiched between two episodes of the #1 rated *Home Improvement*. They also put spot ads in heavy rotation throughout prime time. For once, you can NOT fault a network for how they hyped a show. They even went so far as to commission scripts for 13 more episodes from Brooks.

But, on March 10, *The Critic* was suddenly yanked in favor of another Winter fill-in, *Thunder Alley*.

ABC states that they will air the remaining seven completed episodes of *The Critic*. They just don't know when. ABC is also holding Brooks to the yet unproduced episodes. If *The Critic* shows some legs in its second run, they MIGHT give it a second chance.

The track record of prime time animation since *The Simpsons* has been anything but glorious. Since Homer and family became a hit on Fox, such heavyweights as Steven Boccho bombed with *Capital Critters*, Tim Burton and Steven Spielberg ended up with a *Family Dog* and Hanna Barbera couldn't reenact its hey days with *Fish Police*.

Animated or not though, *The Critic* was just a good comedy. It seems the audience that would watch *The Critic* is just not large enough to support the show. I certainly would push for it.

Then again, I don't think the general public wants to see me nude and on my knees begging for a second chance, either. *(Isn't that the truth - Ed.)*

A

ACTION COMICS
DC COMICS
JUNE 1938-PRESENT

1 O/1st app Superman	55,000.00	65,000.00
2	6,500.00	7,800.00
3 Scarce	5,000.00	7,300.00
4	3,000.00	3,500.00
5	2,500.00	3,200.00
6 1st app Jimmy Olsen	2,800.00	3,500.00
7	3,000.00	3,700.00
8	2,500.00	2,700.00
9	2,500.00	2,700.00
10	3,000.00	3,700.00
11	1,300.00	1,600.00
12	1,300.00	1,500.00
13	1,700.00	19,00.00
14	1,300.00	1,600.00
15	1,900.00	2,000.00
16	1,000.00	1,100.00
17	1,300.00	1,500.00
18 1st x-ray vision	1,000.00	1,100.00
19	1,200.00	1,300.00
20	1,000.00	1,200.00
21	750.00	850.00
22	750.00	850.00
23 1st app L. Luthor	1,100.00	1,200.00
24	750.00	850.00
25	750.00	850.00
26	700.00	750.00
27	600.00	650.00
28	600.00	650.00
29	575.00	600.00
30	575.00	600.00
31	500.00	525.00
32	500.00	525.00
33	525.00	575.00
34	425.00	475.00
35	425.00	475.00
36-39	400.00	450.00
40 b/1st app Star Spangled Kid & Stripesy	400.00	450.00
41	400.00	425.00
42 1st app/O. Vigilante	575.00	625.00
43-46	400.00	425.00
47	475.00	525.00
48-50	400.00	425.00
51 1st app Prankster	400.00	425.00
52	400.00	425.00
53	350.00	400.00
54-59	300.00	325.00
60 1st app Lois Lane as Superwoman	300.00	325.00
61-63	275.00	300.00
64 I: Toyman	325.00	350.00
65-70	275.00	300.00
70-79	225.00	250.00
80 1st Mr Mxyzptlk	375.00	425.00
81-85	225.00	250.00
86-90	200.00	225.00
91-99	200.00	220.00
100	475.00	525.00
101	270.00	290.00
102-120	200.00	220.00
121-126	190.00	210.00
127	250.00	300.00
128-141	190.00	210.00
142-157	200.00	220.00
158 O Superman retold	275.00	325.00
159-161	200.00	220.00
162-179	140.00	160.00
180-201	125.00	150.00
202-210	110.00	130.00
211-220	110.00	125.00
221-240	90.00	100.00
241	75.00	90.00
242 O/1st app Brainiac (7/58)	500.00	575.00
243-251	70.00	80.00
252 O/1st app Supergirl	555.00	670.00
253 2nd app Supergirl	90.00	125.00
254	90.00	150.00
255	75.00	90.00
256-263	40.00	60.00
264-266	30.00	40.00
267 3rd LEGION app	240.00	300.00
268-275	30.00	40.00
276 1st app Brainiac 5	80.00	100.00
277-281	30.00	40.00
282 Last 10 cent issue	30.00	40.00
283-285	40.00	50.00
287-290	20.00	25.00
291, 292, 294-299	15.00	20.00

293 O: Comet (Superhorse)	50.00	60.00
300 (5/63)	25.00	35.00
301-303	8.00	15.00
304 O/1st app Black Flame	10.00	15.00
305-308	8.00	15.00
309 LEGION app: Batman & Robin cameo	10.00	20.00
310-320	8.00	15.00
321-333, 335-340	5.00	10.00
334	15.00	20.00
341-346,346-359	5.00	8.00
347 O: Comet	8.00	10.00
360 O: Supergirl	8.00	10.00
361-372, 374-380	3.00	6.00
373 Giant Supergirl	8.00	10.00
381-399	8.00	10.00
400	4.00	7.00
401-410	4.00	5.00
411 O: Eclipso	4.00	10.00
412-424	2.00	4.00
425 The Atom begins; Neal Adams art	3.00	5.00
426-431	2.00	4.00
432 1st S.A. app The Toyman	2.00	4.00
433-439	2.00	4.00
440 1st Grell art on Green Arrow	4.00	7.00
441	2.00	4.00
442-487	2.00	4.00
488 Earth II Superman & Lois Lane Wed	2.00	3.00
489-551	2.00	3.00
552, 553 AnimalMan cover & app	5.00	12.00
554-582	2.00	3.00
583 Alan Moore Scripts	6.00	12.00
584 Byrne art begins. New Titans app.	2.50	4.00
585-597,599	2.00	3.00
598 1st app Checkmate	2.00	3.00
600	3.00	5.00
601-637	2.00	3.00
638 Last Kirby DC work	4.00	5.00
639-642	2.00	3.00
643 Bec. Action Comics	2.00	3.00
644-659	2.00	3.00
660 D: Lex Luthor	3.00	6.00
661, 663-675	2.00	2.50
662 Clark Kent reveals ID to Lois Lane	4.00	6.00
676-682	1.50	2.00
683 Doomsday cameo	5.00	8.00
684 Doomsday	8.00	10.00
684a 2nd printing	1.25	2.00
685 Funeral for a Friend	4.00	6.00
686, 687	1.50	2.00
688a Die cut cover	3.00	4.00
688b Newsstand	2.50	3.00
689	3.00	5.00
690-692	2.00	4.00
693-696	1.50	1.75
697 Bizarro's World pt. 3	1.50	1.75
698, 699	1.50	1.75
Annual 1	5.00	7.00
Annual 2	2.00	3.00
Annual 3	2.00	3.00
Annual 4	2.50	3.00
Annual 5 Bloodlines	2.50	3.00

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GOLD KEY
1974-1975

1	18.00	24.00
2,3	12.00	15.00

ADVANCED DUNGEONS & DRAGONS
DC COMICS
DEC 1988-DEC 1991

1 I: Onyx, Priam, Timoth, Cybriana, Vajra, Luna	5.00	6.00
2	4.00	5.00
3	4.00	5.00
4 I: Kyriani	4.00	5.00
5-8 Spirit of Myrrh storyline	3.00	4.00
9-12 Catspawn Quarter	2.00	4.00
13-16 Spellgames storyline	2.00	4.00
17-22	2.00	4.00
23-34	1.75	2.50
35, 36	1.75	2.00
Annual 1	3.00	5.00

ADVENTURE COMICS (PREV. NEW ADVENTURE)
DC COMICS
NOV 1938-SEPT 1983

32 (11/38)	700.00	800.00
33-38	500.00	600.00
39 1st mention of marijuana in comics	450.00	500.00
40 (7/39) the Sandman begins	10,000.00	13,000.00
41	900.00	1,100.00
42, 44, 46, 47 Sandman covers	1,100.00	1,300.00
43,45	700.00	850.00
48 b/1st app The Hourman	6,400.00	6,750.00
49,50	675.00	750.00
51,52 Sandman cover	850.00	950.00
52-59	525.00	675.00
61 1st app Starman	4,400.00	4,750.00
62-65	575.00	
66 O/1st app Shining Knight	725.00	775.00
67, 68	575.00	650.00
69 1st app Sandy the Golden Boy	575.00	725.00
70	525.00	575.00
71	525.00	575.00
72 1st Simon & Kirby Sandman	3,250.00	3,750.00
73 (scarce) O. o Manhunter	3,900.00	4,250.00
74-80	650.00	
81-90	400.00	
91	375.00	425.00
92	300.00	350.00
93-99	275.00	325.00
100	475.00	550.00
101, 102	300.00	350.00
103 Aquaman, Green Arrow, Johnny Quick, Superboy begin	1,100.00	1,300.00
104	350.00	400.00
105-110	275.00	325.00
111-120	250.00	300.00
121-126,128-130	200.00	250.00
127 O. Shining Knight retold	225.00	275.00
131-149	175.00	225.00
150, 151, 153, 155, 157, 159, 161, 163 Frank Frazetta	275.00	300.00
152,154,156,158,160,162, 164-169	175.00	200.00
170-180	150.00	175.00
181-199	130.00	150.00
200	200.00	240.00
201-209	150.00	175.00
210 1st app Krypto (Superdog)	1,000.00	1,300.00
211-213	125.00	150.00
214 2nd Krypto	175.00	225.00
215-220	125.00	150.00
221-245	100.00	125.00
247 1st app/O. LEGION of Superheroes	1,750.00	2,200.00
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253	70.00	125.00
254,255	80.00	95.00
256 O. Green Arrow	275.00	300.00
257-259	60.00	80.00
260 1st S.A. O Aquaman	240.00	275.00
261-266	55.00	65.00
267 2nd LEGION of Superheroes	475.00	525.00
268, 270	55.00	65.00
269 I: Aqualad	90.00	120.00
271 O. of Luthor	100.00	130.00
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275 O. Batman-Superman team-up retold	60.00	80.00
281, 284, 287-289	35.00	50.00
282 I: & O: Starboy	75.00	90.00
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290 Last 10 cents issue	70.00	85.00
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293	50.00	60.00
294	45.00	55.00
299	25.00	32.00
300 Mon-el, LEGION	230.00	250.00
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306-310	30.00	40.00
311-320	26.00	30.00
321-330	17.00	25.00
331-340	12.00	18.00
341	8.00	10.00
342-347	8.00	10.00
348-351	8.00	10.00
352, 354-360	6.00	9.00
353 D: Ferroloid	11.00	15.00
361-366	5.00	8.00
367 I: Darkcircle	5.00	10.00
368-374	5.00	10.00
375 I: Quantum Queen & the Wanderers	6.00	12.00
376-380	5.00	10.00
381-389, 391-400	1.00	3.00
390 Giant Supergirl	4.00	8.00
401, 402, 404 -410	1.00	2.00
403 Giant	3.00	8.00
411, 413	1.50	2.50
412 Rep: 1st app/O: Animal Man	3.00	6.00
414	2.00	4.00
415-424	1.50	2.50
425	1.00	2.00
426-460	1.50	2.50
461, 462	3.00	5.00
463-480	1.00	2.00
481-503	1.00	2.00

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MARVEL COMICS
SEPT 1991-1992

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3, 4	4.50	5.50

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ARCHIE COMICS
1959-1960

34	20.00	25.00
35-39	12.00	15.00

ADVENTURES OF SUPERMAN (PREV. SUPERMAN)
DC COMICS
JAN 1987-PRESENT

424 I: Man o' War	3.00	4.00
425, 426	3.00	3.50
427 vs. Qurac	2.50	3.00
428 I: Jerry White	2.50	3.00
429, 430	2.50	3.00
431-433	2.00	2.50
434 I: Gang Buster	4.00	7.00
435-437	2.00	2.50
438 I/O: New Brainiac	2.00	2.50
439 R: Superman Robot	2.00	2.50
440 App Batman, Wonder Woman	2.00	2.50
441, 442	2.00	2.50
443 I: Husque	2.00	
444-447	2.00	2.50
448 I: Dubbilex	2.00	2.50
449-454	2.00	2.50
455 app Eradicator	2.00	2.75
456-462	1.25	1.75
463 Superman/Flash race	2.50	3.50
464 Lobo app	3.00	4.00
465-466	1.25	2.00
467 App Batman	1.50	2.50
468-469, 471	1.25	1.75
470 D: Jerry White	1.25	1.75
472	2.50	3.50
473 App Guy Gardner	1.25	1.75
474-479	1.25	1.75
480	1.75	2.25
481-487	1.25	1.75
488	1.75	2.50
489-492	1.25	1.75
493	1.25	1.50
494	1.25	1.50
495 App Forever People	1.25	1.50
496 Doomsday Cameo	7.00	9.00
497 Doomsday	8.00	10.00
497a 2nd printing	1.25	2.00
498, 499 Funeral for a Friend	2.00	3.00
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500b Newsstand	2.50	4.00
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501a Polybagged	3.00	4.00
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505 Collectors edition	2.50	4.00
505a Newsstand	1.50	3.50
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510 Bizarro's World pt. 2	1.50	1.75
511, 512	1.50	1.75
Annual 1 I: Word Bringer	2.50	3.50
Annual 2 App LEGION & Lobo	5.00	8.00
Annual 3 Armageddon 2001	2.00	3.00
Annual 4 App Lobo, Guy Gardner Eclipso	2.50	3.00
Annual 5 Bloodlines	2.50	3.50

ADVENTURES OF THE FLY
ARCHIE COMICS
AUG. 1959-1965

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2	150.00	175.00
3, 4	75.00	100.00
5-10, 14	45.00	50.00
11-13, 15-20	25.00	30.00
21-31	20.00	25.00

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ARCHIE COMICS
SEPT 1961-1963

1	75.00	110.00
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4-10	30.00	35.00
11-15	20.00	25.00

ADVENT. OF YOUNG DR. MASTERS
ARCHIE COMICS
1964

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MARVEL COMICS
APRIL 1992-JULY 1992

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AUG 1991-PRESENT

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SEPT 1963-PRESENT

1: O: and 1st app X-Men/Magneto 2,800.00 3,000.00
2 1st app Vanisher 1,000.00 1,400.00
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4 1st app Evil Mutants, Quick Silver, Scarlet Witch 425.00 500.00
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6 250.00 300.00
7-10 200.00 240.00
11 1st app Stranger 150.00 180.00
12 1st app Juggernaut/O: Prof. X 165.00 190.00
13 Juggernaut app 140.00 160.00
14 I: Sentinels 140.00 160.00
15, 16 140.00 150.00
17-20 90.00 110.00
21-27, 29, 30 65.00 75.00
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31-34, 36-40 40.00 55.00
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50, 51 42.00 50.00
52 35.00 42.00
53 Barry Smith's 1st comic art 60.00 70.00
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55 O: Havok 40.00 44.00
56-59 40.00 50.00
60 1st app Sauron 45.00 55.00
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66 28.00 35.00
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98-101 45.00 50.00
102 O: Storm 22.00 28.00
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121 X-Men vs Alpha Flight 30.00 38.00
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135-138 12.00 15.00
139-141 16.00 20.00
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168 I: Madelyne Pryor 4.00 5.00
169 I: Morlocks 5.00 7.00
170 3.00 5.00
171, 172 5.00 8.00
173, 160 3.00 4.00
174-179 4.00 5.00
181-183, 185 2.00 3.00
184 1st app Forge 5.00 8.00
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192 vs Magus 3.00 5.00
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222 Sabretooth app. 8.00 15.00
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225-227 5.00 8.00
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246 2.00 3.50
247 4.00 6.00
248 1st Jim Lee X-Men art 18.00 24.00
248a 2nd printing 1.25 1.50
249-255 3.00 4.50
256 Psylocke app 6.00 10.00
257 9.00 11.00
258 9.00 11.00
259-265 4.00 6.00
266 1st app Gambit 25.00 35.00
267 8.00 10.00
268 Wolverine, Capt. America app 15.00 18.00
269 6.00 9.00
270 X-tinction agenda pt 1 8.00 12.00
270a 2nd printing 3.00 3.00
271, 272 X-tinction agenda pt 4 & 7 7.00 10.00
273 6.00 8.00
274 3.00 5.00
275 Gatefold cover 7.00 10.00
275a Gatefold cover 7.00 10.00
276, 277 4.00 6.00
278-280 2.50 4.00
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287 O: Bishop 2.00 3.00
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